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Kinderjazz: Nurturing a Small Child's Curiosity by Christobel Llewellyn*

Kinderjazz was created in 1997 in response to the growing number of so called "live performances" available to children which used backing tapes. A musician myself and a mother of three, I desperately wanted my children and their generation to experience live music. I chose jazz because I sincerely believe that jazz with its fresh improvisations, more than anything nurtures a small child's curiosity, challenges their creativity and gratifies their imagination in the process. The music of today has become all too plastic for our children, with everywhere from shopping malls to lifts being swamped with music piped from speaker systems in a never ending dribble. Kinderjazz was a way of countering this trend. I also felt that children under 10 years old would benefit the most from live music as their acoustic ability is far greater than any adult - simply because they need this ability to learn their language.

I initially encountered some reticence from musicians who thought jazz was too complex a medium to be appreciated by babies! I was even told by the head of a leading children's label that "quality is wasted on three year olds!" The most interesting response from a music educator was "What jazz do you teach babies?" Well, this is a perfectly reasonable question and one which deserves some discussion.

It's a very exciting time to be involved in music education. Recent research has revealed so much about how we learn in general, and more specifically how we learn music. We no longer proceed under the premise that a few chosen people are talented and the rest of us should confine our singing to the shower. We now know that all of us are born with an aptitude for music, and that music aptitude, like intelligence, is normally distributed. We also know that music aptitude diminishes if it is not nurtured by early and repeated appropriate experiences. This means that a person's ability to fulfill their music potential is determined by both their innate music aptitude and the quality of their early music experiences.

We also know that we learn music the same way we learn our language. Therefore, if we examine the way a child learns the language of his culture, we will have a guide as to what is an appropriate early-childhood music experience.

Using fiber optic cameras, Dr Alfred Tomatis discovered that a five-month-old foetus is capa-



Kristobel Llewellyn, pictured at the piano with her three children, L-R, Stephanie, Miles and Imogen...

ble of hearing and responding to the sounds of language. This means that babies are absorbing the sounds and rhythms of their native language from as early as five months in utero. Since most children do not begin to speak until sometime near the end of their first year, it is safe to say that they were bathed in the sounds and rhythms of their language for well over a year before ac-

tually being expected to speak. They will then spend many months experimenting with isolated words, eventually combining them to make phrases. With the passage of even more time, they will be able to speak in complete sentences. All the time, we continue to bathe them in language, never considering the idea of "holding out on them" until they are ready to answer us in complete sentences. It is the very fact that we respond, that allows children to become fluent in their language well before the age of 10. In this sense, children are not taught language, they acquire language when:

1. They have a strong aural foundation comprised of their sensory experiences while in utero and during their first years of life;
2. They are given ample time to organise and assimilate those experiences;
3. The sensory experiences have an emotional component.

In a 1997 special edition of *Newsweek* devoted to brain development, Janellen Hullocker of the University of Chicago, suggested that "Information embedded in an emotional context seems to stimulate neural circuitry more powerfully than information alone." This idea is substantiated by neuropsychologist and educator Carla Hannaford, Ph D, who states in her book *Smart Moves: Why Learning is Not All in Your Head*, "In order to learn something, there must be sensory input, a personal emotional connection and movement... Emotions interpret each experience and help us to organise it in terms of our view of the world."

From this information it appears clear that live music making provides the child with a much richer sensory and emotional experience than recorded music could ever hope to. In fact, it's hard to imagine a more sensorially and emotionally charged experience than a mother singing to and dancing with her child. The baby is not only listening to her voice but she feels the vibration of her voice as her head rests on the mother's chest, she smells the familiar scent of her body all the time her vestibular system is being stimulated by the rocking, bouncing and spinning of their dance. This is a far cry from a baby lying in his cot listening to a cassette.

So in answer to the educator's question "What jazz do you teach babies?" I would have to say, the aim of Kinderjazz is not to teach anything!

* Christobel Llewellyn is a musician, mother of three small children, and leader of the Sydney ensemble Kinderjazz, which specialises in performing jazz music for children between the ages of 3 and 10 years.

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Rather, it is to bathe parents and children in the music of their culture; it is to provide an environment which encourages musical interaction between families; to pass on a rich acoustic heritage; and it is to add to the collection of emotional, sensory experiences that will make up the aural foundation on which all future music making will be based.

In doing so, all families can experience the sheer joy jazz music can bring. From past experience, I can honestly say that it leaves them hungry for more! The feeling created by engaging in active music-making with other people is quite special and becomes more special when experienced by parents and children together.

Kinderjazz consists of three saxophones, trumpet, trombone, piano, double bass, drums, congas and two singers. It has produced three CD's, *Kinderjazz*, *Latino Bambino* and *Swing Right Through This Town*. Earlier this year we recorded our first video live with a 21-piece jazz orchestra. Having performed nine shows in five days the band was really swinging! The video gives small children a taste of a real live 21-piece jazz orchestra. The music was written especially for children by David Llewellyn and many of the arrangements were by Arthur Greenslade.

We have performed at Darling Harbour, The Sydney Opera House on their 25th Birthday, opened Manly International Jazz Festival, played to 10,000 at The Teddy Bears Picnic at Parramatta Stadium, in addition to community events, festivals, schools and fundraisers. Every concert is extremely well attended and often sold out. We are introducing jazz to Australian families by the thousands. I recently received a wonderful letter by the mother of a four-year-old who has been coming to Kinderjazz concerts for two years. His mother tells of the change in the entire household now that they have "discovered" jazz music. He wants his mum to put the radio on so he can hear some jazz, they go to the library and borrow jazz CDs. Prior to this they had been buying only "children's music" which had been quite an expense and I quote "hating every minute of it". Jazz is such a creative medium and to be able to make a difference and show that true creativity cannot be manufactured is a wonderful thing for me. Another father rang to say that his children (aged 4 and 7) simply could not bear to listen to a drum machine after hearing a live jazz orchestra. The first seven years are the absorbent years. Small children absorb everything almost without question, and this remains a foundation upon which they build for the rest of their lives.

The line up for our most recent CD was: George Washingmachine, Andrew Heading and Jessica O'Donoghue (vocals); Melinda Atkins, Vanessa Patterson (alto saxes); Jason Morphett (tenor sax); Glenn Henrich (alto and baritone sax, flute); Anita Thomas (tenor sax and clarinet); Darryl Carthew, Alan Davey, Elizabeth Geyer and Bob Bouffler (trumpets); Anthony Bartlett, Dan Barnett, Andrew Heading and Colin Philpott (trombones); John Charles (piano) Nicole Murray-Prior (bass); Joel Farland (claves); Aykho Akhriff (percussion) and Len Barnard (drums).

Contemporary Music Touring Program

The grant recipients for the Commonwealth Government's Contemporary Music Touring Program were announced in November, 1999. The following were successful applicants in the areas of jazz and jazz-related musics:

Lily Dior Productions (NSW), \$5,000 for a tour by the Lily Dior Quartet, taking in Canberra, Wollongong, Melbourne, Wangaratta and Albany;

Musica Viva Australia, \$5,000 for a tour by Coco's Lunch (Vic) to Brisbane, Nambour, the Gold Coast, Cairns, Townsville and Ayr in October, 2000;

Theaktet (NSW), \$10,000 for a tour by the group Theaktet, taking in regional NSW, Adelaide, Melbourne and Canberra to promote their new CD *Yellow Glasses*;

Loops Contemporary Ensemble (Qld), \$4,907 for a tour by Loops to perform at the Wangaratta Festival of Jazz, and in Melbourne and Sydney, and promote their CD *Recursion*;

Australia Northern Europe Liaisons, \$25,000 for a tour by Moody*s Brood (Vic) around the country in June, 2000;

Fiona Burnett Quartet (Vic), \$10,000 for a tour to regional NSW, Adelaide and Perth in March/April, 2000.

Playing Australia

In the 14th grant round announced by Playing Australia in October 1999, two grants were made to jazz artists:

\$9,739 to Grace City Productions (NSW) for a tour of The Elements. Mark Isaacs will tour with Jewel Isaacs to Brisbane, Nambour, Toowoomba, Gladstone, Rockhampton, Capella, Mackay, Proserpine, Townsville and Cairns in regional Queensland in April 2000, performing a solo piano recital with multimedia to evoke 'the elements'.

\$14,000 Guarantee Against Loss to the Jazz Coordination Association of NSW for a tour by the Janet Seidel Quintet (NSW), to Hobart, Launceston, Burnie, St Helens, Perth, Fremantle and Bunbury throughout May 2000.

Letters to the Editor

Community radio beneficial to jazz musicians

Sir,

As a jazz presenter for community radio 100/3 Bay FM, broadcasting within the Brisbane area, I would like to reinforce the sentiments of Bellingen presenter, Lilitu Babalon (*JazzChord*, Aug/Sep, 1999).

For some years now, I have been saying to musicians how beneficial to them community radio is. Apart from ABC Radio you rarely hear jazz music on commercial radio. Within the Brisbane area there are five FM stations with jazz programmes and, as it is a requirement for us to play 25% Australian content, it ensures air time for Australian musicians.

Through my involvement with the Brisbane Jazz Club, as a foundation member and life member, I have been fortunate over the years to know many Australian and international musicians. Consequently, they kindly donate to my program, *Lady Jazz*, their latest CDs which I promote and even sell for them. I also have a very extensive range of music which I have purchased myself. A specialty of the program is individual profiles of the musicians which I put together, eg their birthdays, featuring their new releases, and the venues where they perform..

Community radio presenters use their own music (mostly), enabling a large variety and content of jazz music. Some of my listeners had never heard of many of our Australian jazz musicians. Now they have, and they purchase CDs I promote. Through my jazz appreciation class conducted locally within the Wynnum area a new group of jazz listeners is emerging who have been eager to learn about Australian jazz.

I spend many hours a week researching and scripting *Lady Jazz* and arrange outings with listeners to local jazz venues thus supporting jazz musicians. Lilitu Babalon was right in saying: "If musicians and promoters took more notice of community radio jazz programmes, they will

be guaranteed air-time". I wholeheartedly endorse that comment.

For Brisbane readers of *JazzChord* the *Lady Jazz* programme on 100.3 Bay FM goes to air every Tuesday night from 8 to 10pm.

Gloria Davey
Wynnum, Qld

Dismal state of music education in Australia

Sir,

I have just completed working with the auditioning process for Jazz Studies at the Sydney Conservatorium of Music. The lack of preparedness of the applicants was shocking to all the adjudicators and reflects the dismal state of music education throughout Australia. This certainly impacts on the country's ability to produce quality performers but, perhaps more importantly, on the type and numbers of young people who may grow to become an audience for jazz. In a world where it's increasingly difficult to find jazz on the airwaves and where commercial pap is poured down the collective throats of our young people it becomes critical to see that at an age when they could be open to hearing jazz and learning to appreciate it they be given that opportunity. If the would-be Conservatorium students who already have an interest in jazz are not being taught the correct and complete knowledge about the music, where does that leave the other children who could be forming a future audience? It is my strong feeling that those of us who have been fortunate enough to survive in the jazz environment see the preservation of the music severely threatened by this situation and make improving music teaching conditions in primary and secondary education job #1.

Thank you for your attention.

Gordon Brisker
Sydney, NSW

The Tenth Wangaratta Festival Of Jazz & Blues

by John Clare

It was said again, as it has been each year since the first of these unique festivals, that this was the best Wangaratta. I have not always agreed. 1992, The year of Arthur Bythe, will probably never be surpassed for me, but there has not been a year in which I did not have a rich, inspiring, and even triumphant experience. The triumphalism stems from the fact that this is a form in permanent terminal crisis. Australia has a remarkable array of talent in all areas of jazz, but a handful of them play jazz regularly. For instance, I know of only one big swing band that works weekly - that of Brad Child in Sydney. How many of our great traditional bands work regularly? A handful. And so it goes. Yet Wangaratta has displayed year after year an abundant harvest grown in rather mean soil.

The irony is that more and more people come to enjoy this abundance each year at Wangaratta, yet many of them have apparently never thought of going out to hear these musicians elsewhere. It was Sandy Evans who reminded me of this, but she must be one of many who were thanked profusely by people from her own city who had never heard her before. I have no explanation. Nor for *The Australian* newspaper's outrageous decision not to run Kevin Jones's review of the most important event in the Australian jazz calendar.

Last year saw some problems arising from the festival's very success. There were concerts you could not get into - and not just the headliners, either: in fact there were some pretty damn avant garde things that were packed out. Intelligent rejigging of the program solved all of this. An unrelated problem has been excess volume through the often harsh speakers. Except for the over-amplified brass of Sam Keevers's otherwise wonderful Cuban band Un Grupo Carbones, I heard no instance of it this year. In fact I had to tell the sound man early in Ten Part Invention's magnificent set that soloists in a band of this size in the Town hall needed to be lifted a bit over the ensemble. He did this, and the transparency of the overall sound played no small part in the success of Ten Part's exposition of the music of Roger Frampton. The composer played in a way that justified Tony Gould's announcement to the effect that many of us believe Frampton to be a genius. This recital received a standing ovation, as did two others. That has not happened at Wangaratta before, to my knowledge.

The other two standing ovations were given to Jonathan Zwartz's Charles Mingus project and to visiting drummer Han Bennink's duets with trumpeter Scott Tinkler and saxophonist Sandy Evans. It is tempting to say that the power of these two events came from opposite directions - great ensemble writing and playing in the first instance and completely free improvisation in the second. In fact the free playing of the duets was often highly compositional, while all of the soloists in the Mingus project showed such an identification with the material that they were able to solo with absolute freedom. That Bernie McGann, Warwick Alder, Barney McAll, Zwartz and James Greening were brilliant will surprise few. The new voice of tenor saxophon-



The bassist Jonathan Zwartz: his Charles Mingus Project received a standing ovation at the Wangaratta Festival...

ist Matthew Ottignon must have startled many listeners.

Ottignon also led his own wonderful band Mr Sinister. This was one of many brilliant contemporary bands I heard, including those of Andrew Robson, James Greening and Barney McAll. The latter featured the best playing of guest alto saxophonist Vincent Herring, who was well-matched by the musicality of the Sydney trumpeter Phil Slater. When Slater and Tinkler were later featured with Herring's band, the bad vibes emanating from Herring's pianist Eric Reed were palpable. Reed has the Marsalis attitude, with none of Marsalis's self-satisfied charm.

Vincent Herring remains the likeable and generous fellow I met when he played at the first Wangaratta festival, but a conversation with Mr

Reed over a late night snack and drinks was somewhat disturbing. I ended up liking the fellow, although I couldn't find any local musicians who had been able to warm to him. What disturbed me was the way any musician you mentioned was immediately judged on the 'correctness' of their playing. Slater and Tinkler were obviously incorrect (read: had developed ideas of their own), and I hate to think what Mr Reed would have said of the Bennink duets if he had heard them, but the fact is that they were simply ten times more powerful, interesting, amusing, distinctive and accessible than much of the Herring quartet's playing (Vincent's brilliance notwithstanding). The sad thing is that, beside the originality and vivacity of Barney McAll, Eric Reed's piano stylings sounded dangerously like pastiche.

This year's Wangaratta gave yet another indication that stimulating directions are as likely to emanate from Europe and - seriously folks - Australia, as from America these days. A big surprise for me was the Tolvan Big Band from Sweden. They have a fantastic, broad sound, a very exciting trumpet section, and a range of fiery and interesting soloists.

After the confidence and completeness of a typical Tom Baker performance, a new band led by one of his cohorts, reedman Paul Furniss, sounded somewhat self-effacing, but the potential was enormous. The drummer Andrew Dickeson, bassist Howard Cairns and pianist Dave Levy found common ground that may have surprised some separatists. In the same venue, The Last Straw suffered from the very harsh sound of the speakers. Playing with almost no amplification in the Playhouse Theatre, Melbourne's Musikkii Oy created passages of ethereal beauty that came as quite a surprise. I was particularly impressed by the beautiful sound and phrasing of the trumpeter Cam McAlister.

The Oy was one of the bands that inspired me at the very first Wangaratta, and the Mike Nock/Niko Schauble duet in 1991 remains one of the greatest Wangaratta memories. Nock and Schauble did it again, as did the Oy and the unflagging Ted Vining Trio.

Asialink Residency to Sydney Vocalist

The Sydney vocalist Antigone Foster has been awarded an Asialink Performing Arts Residency Grant to travel to India and work with Niranjan Jhaveri and Jazz India from January to March, 2000. She will study the techniques of raga (repertoire) and tala (rhythm), and also perform at the Oberoi Hotel in Mumbai (previously Bombay).

Antigone, who is already familiar with Indian vocal and percussion techniques, is a jazz



vocalist who specialises in scat and improvisation. She has worked with the Elektra String Quartet and their composer, Romano Crivici, to develop solo vocal works which combine jazz and Eastern techniques for performance at various venues, including the Sydney Opera House.

Antigone Foster: off to India in 2000 courtesy of an Asialink residency...

Australian Jazz Archive Online

by Bruce Johnson

The Australian Jazz Archive (AJA) has now consolidated itself with a range of projects, including the ongoing release of historic Australian jazz recordings, print publications, an exhibition, the 'Great Day in Sydney' photo shoot, the compilation of regional registers of materials, recorded interviews, and a general development of its public profile as a research resource both within Australia and internationally. Over the last couple of years we have established strong links with sister archives in other parts of the world (see for example 'Nordic and Russian Contacts', *Jazzchord* Aug/Sep 1999, p 7). One means by which this is being achieved is through the website.

This coming February, the Australian Jazz Archive National Council (AJANC) will hold its Third Annual Forum, followed by a report for general circulation, including in *Jazzchord*. In the lead-up I visited Canberra in December to canvass matters for Forum debate, and to bring myself up to date with AJA developments in ScreenSound Australia (formerly the National Film and Sound Archive). These include bringing information online about jazz interviews, for which credit should be accorded to ACT Delegate on AJANC, John Sharpe, who is spending a great deal of time keying in the data, and Jane van Balen on ScreenSound staff, who is currently devoting around one third of her working time to developing the AJA.

There is increasing Australian jazz research activity, and I remind readers that we are assembling a data-base of such research to establish mutually beneficial linkages; next year I plan to set up an email chat-room for information exchange. If anyone wishes to be added to that register, please send name, address (including email where applicable) and a one paragraph description of the research interest. In any event, in an environment of increasing Australian jazz research activity, it is useful to know about the online developments in relation to the AJA.

ScreenSound Australia's website is at www.screensound.gov.au.

A few hours' window-shopping through the site reminds the cyber-flaneur just how abundantly ScreenSound is resourced to store, restore, preserve and catalogue materials in a way that makes them publicly available. As a framework for a jazz archive the facility is incomparable, the envy of other jazz archives overseas. Keying in the website address presents you with six options: 'What We Do', 'Services and Expertise', 'Search Collections', 'News', 'The Shop'. Imagine you wish to make a focussed jazz search. Perhaps you want to know about a certain musician, or are thinking of doing some interviewing but want to avoid pointless duplication. Apart from ScreenSound's holdings of Australian jazz recordings, which are catalogued, there is also a register of recorded interviews. Click on 'Search Collections' and the screen will bring up several options including 'The National Listing of Australian Jazz Interviews'. A click brings you to an introduction to the Australian Jazz Archives, and a choice between 'Search Tips' and 'List of Interviews'. I suggest starting with the 'Tips'. Working your way through

NORMAN LINEHAN COLLECTION



The late saxophonist Merv Acheson: you are asked to choose between Merv Acheson and Mervyn Fletcher Acheson...

a website or a CD-ROM can be rather confusing at first, but it is actually no different from learning how to use a reference book, with its main text, footnotes, bibliography, and of course its introduction and preface. I know some tend to skip these introductory comments, wanting to get to 'the story' - and as a consequence they derive only the most superficial benefits, often also forming irritated misconceptions about what the book provides. We have to play with a reference book a little before we know how to drive it effectively. Same with a website. All of which is to say: read the 'Search Tips'. They are compiled by Jane van Balen in lucid and accessible prose, no techno-jargon, nothing intimidating and mystifying. You can then go to 'List of Interviews' knowing what you may expect to get from them.

Another way of accessing jazz materials held in ScreenSound is by going back to 'Search Collections' and taking another path by clicking on 'Search the National Collection'. This will give access to the whole data-base. You can conduct a 'Simple Search' by keying in a title, a keyword or name. You choose between 'Access Items Only' or 'The Whole Collection'. The first will display items which are accessible to the public, which means you can inspect/listen to them on site at ScreenSound (the first hour is free, depending on the format), or arrange for a copy, at the usual institutional rates that prevail in public archives. Let us take for example Merv Acheson: key in his name and you are asked to choose between Merv Acheson and Mervyn Fletcher Acheson. A check of both produces the same listing of record and film holdings involving Merv - the two names simply provide a double check. Or you may conduct the same search among the whole collection, which will also list items of which the archive holds only a preservation copy at this stage. If you want to inspect these, there is an extra charge to make an access copy - again, standard practice in public archives. These options ('Access' and 'Complete Collection' searches) can also be conducted as 'Advanced Search', by which you can key in a range of other search permutations such as date, place of origin, subject, title and so on.

The point of the foregoing is to flag the facility as a research tool, and to provide a beginner's guide to its use. With a very small amount of practice, it provides easy access to a range of Australian jazz materials in a way that was unimaginable a decade ago. Much of the exhausting and expensive travel which I undertook for the *Oxford Companion to Australian Jazz* would now be completely unnecessary because of the AJA. The Archive is not just a mute repository, it is a public utility. I have merely scanned its holdings, but that is sufficient to discover that the point has been reached at which the AJA is now an essential facility for anyone setting up a research project on Australian jazz, and an invaluable source for recording or media projects.

Visit by French Arts Broadcaster

Recently the French broadcaster Bernard Pivot visited Australia and, on December 6, recorded a television program on the arts in Australia. Pivot is the presenter of a popular weekly cultural program on French national TV called *Bouillon de Culture* (which loosely translates as *Cultural Soup*). In France the program has between 1.5 and 2 million viewers per week and looks at visual arts, film, music, and literature.

Twice a year, Pivot takes his cultural brew to some exotic location, where he films local artists and intellectuals arguing issues and ideas. According to the *Sydney Morning Herald*, 10/12/99, Prague, Lisbon, Jerusalem, Mali and Bilbao have been some of his destinations in the past. For his program recorded in Sydney, which was a co-production between ABC-TV and French national TV, Pivot assembled the author Robert Dessaix, theatre director Marion Potts, cellist & Australia Council member Nathan Waks, academic Margaret Sankey and the Aboriginal art director Djon Mundine. In addition, *JazzChord* is pleased to report, the panel included the jazz pianist Chris Cody. With the exception of Mundine, all spoke in fluent French. Chris finished the program by performing one of the compositions from his last album *Oasis*.

One of the things that surprised Pivot was the extent to which his guests felt that the dominance of sport in daily life was suffocating culture. Pivot has expressed the hope that, in presenting this program on Australia on French TV, his countrymen will discover a complex place: a nation which early on gave women the right to vote; which is still grappling with its conscience about Aborigine; and which, bizarrely, still has the Queen of England as its head of state.

The show will go to air on January 7, 2000, during the first week of the New Year to all French speaking countries. "It is fitting to film here," Pivot has said, "because your country is very old and very new". *Bouillon de Culture* will be broadcast in Australia on ABC-TV later in 2000, with subtitles.

Jazz in Perth: a Healthy & Diverse Scene

by Rachel Mozayani*

Perth boasts a live jazz scene which is both healthy and diverse. There are three main jazz clubs operating in Perth which cover most styles. The Perth Jazz Society presents modern jazz at the Hyde Park Hotel on Mondays from 8.30pm and presents local, national and international artists. The Jazz Club of WA presents traditional jazz utilising local and national artists at the Hyde Park Hotel on Tuesdays from 8pm. Jazz Fremantle runs a weekly jazz afternoon at the Fremantle Hotel from 4-7pm and features local mainstream and traditional jazz artists. Local jazz entrepreneur Reece Creighton of Jam'n Music Network presents very hip jazz at the Greenwich on Fridays, Subiaco Hotel Cafe on Wednesdays and Saturdays, and other venues around Perth. It's best to check the Jazz Hotline first on (+ 61 8) 9357 2807 just to make sure of whats on where or tune in to the Jazz Gig Guide on the web at <http://www.jazzline.net.au/~kenyon/jazz.html>.

Perth is fortunate to have its very own jazz record label with Sunmusic Australia (and Parachute Records) with local notable jazz artist and producer for Sunmusic, Gary Ridge. The label has a comprehensive list of jazz CDs of West Australian artists such as Helen Matthews, Annie Neil, Mike Nelson, Roz Pearson, Michael Pignéguy (winner of the 1997 West Australian Music Industry Award for the Best Original Jazz Act) and Jamie Oehlers (whose CD *Strut* was recently in the short list of five for a 1999 ARIA Award in the best Jazz Recording Category - a first for Western Australia) as well as one of Perth's leading big bands the Perth Jazz Orchestra. For further information and CD listing contact Gary Ridge on tel 0411 877 035 or email: sunmusic@iinet.net.au.

We also have available an exciting video of a live jazz performance of several of the above artists and their groups in concert produced by



Roz Pearson: her group Flamingo Club features songs from Brazilian, French and Spanish composers which Roz performs in the native tongue...

the Perth Jazz Society. To purchase a copy call me, Rachel Mozayani, on (08) 9439 1504 or email: jcawa@starwon.com.au/~jcawa.

The Jazz Co-ordination Association of WA was established in 1994 and funded by the Federal Government of Australia through the Australia Council and the WA state government through the Ministry for Culture, Arts WA, for the promotion and development of jazz in Western Australia. As an organisation we create jazz events located in both metropolitan and regional

TONY HARRISON



The group Hip Mo Toast, from L-R, Grant Windsor (piano), Shane Pooley (double bass), Libby Hammer (vocals), Pete Guazelli (drums), and Graeme Blevins (saxophone).

areas through local government bodies along with tours at the invitation of international and national festival directors, arts councils, and corporate organisations with the support of federal and state government funding. Our Sunset Jazz Concert series takes place during the summer months of February, March and April. Attracting sponsorship in excess of \$80,000 in 1999 we anticipate a similar budget for 2000. Staged in parks or on busy inner city streets which have been closed to traffic usually at dusk or later, these free-to-the-public events attract total audiences in excess of 16,000. Featuring the cream of Perth's jazz talent the artistic lineup for 2000 promises to provide Perth audiences with extremely enjoyable jazz experiences. Though yet to be finalised at this stage the artists confirmed for five of the seven anticipated concerts as part of the 2000 series comprise:

Flamingo Club featuring Roz Pearson (vocals), Graeme Lyall (saxophones/flute), Tom O'Halloran (piano), Murray Wilkins (double bass), Chris Tarr (drums). This exciting jazz ensemble has been growing and developing its own unique style for many years performing repertoire from the great jazz standards and originals as well as featuring songs from the Brazilian, French and Spanish composers which Roz Pearson performs in the native tongue. Roz handles a broad spectrum of the jazz repertoire with ease and finesse and combines this with her dynamic stage presence and warm velvet tones.

The group Hip Mo Toast features Libby Hammer (vocals), Graeme Blevins (saxophone), Grant Windsor (piano), Shane Pooley (double bass) and Pete Guazelli (drums). Frequently playing in some of Perth's hot jazz night spots this swinging jazz combo boasts a broad repertoire, slick arrangements and *joie de vivre*. Hip Mo Toast are described as the martini sipping swingers' choice for musical entertainment.

One For All Big Band featuring musical director Mike Nelson, three part female vocal harmony group Birdland comprising Sue Bluck, Kerry Byrome-Carter and Jenny Wrenn, with additional vocalists Jeannie Norris, David Smith and Mark Underwood, as well as a 17-piece lineup consisting of four trumpets, five saxophones, four trombones and a four-piece rhythm section including piano, guitar, bass and drums was established in June 1999 by trombonist Andrew Raymond. One For All Big Band performs repertoire from the jazz big band tradition. The band will also be performing for the City of Perth's premiere Christmas event "Spirit of Christmas Concert".

To find out more about what's happening in jazz in Perth check us out on the Jazz Co-ordination Association of Western Australia website now on line at www.starwon.com.au/~jcawa.

* Rachel Mozayani is the WA Jazz Co-ordinator, funded by the Australia Council and Arts WA. This article replaces her usual WA news report.

My Jazz Swan Song

by Warren Fahey*

This is my 'swan song' to the jazz fraternity. After close on 30 years as a record producer, label operator and distributor I have decided to concentrate all of my energies on my 'real job' in continuing my work in the field of folklore research, writing and performing. I have always been a 'Jack-of-all-trades' and even a master of some and in writing this article I'd like to think I have documented my small contribution to the history of jazz in Australia.

I grew up in very different times. The radio ruled our home along with the wind-up gramophone and the piano. It was a musical household as mum played piano, dad sang ditties in the shower and I would crank the gramophone handle. Every family party saw relatives and friends surrounding the piano as we all sang popular songs from the 40s and 50s and did our 'party pieces'. The Jewish side of my family loved music as much as my father's Irish side and since they were both extremely large families music was one of the few affordable pleasures. Chunky jazz piano was our favourite and especially tunes by Fats Waller and Jelly Roll Morton and we sang all the words. One of my great uncles was also a pianist in the silent movies and that came as an added bonus. After the family had exhausted themselves around the piano we kids would play 78rpm records of everything from Danny Kaye to Sidney Bechet.

In my teens, my older sister discovered George Shearing, Frank Sinatra, Dakota Statton and Dave Brubeck and I liked what I heard. I was always exploring music and during the late fifties like many Australians I was swept up into the then popular folk music craze. I looked down my nose at my contemporaries and their enthusiasm for the likes of Johnny O'Keefe, Col Joy and other rock 'n' roll stars. My sister took me to the jazz dances at the Ironworker's Building in lower George Street and I fell in love with that traditional jazz sound.

Folk music started to consume me however I always left some room for jazz, blues, Cajun and what was then called 'ethnic' music. I now realise this was unusual as most people stood staunch to one, and usually only one, type of music. In 1973 I decided to go 'freelance' as an advertising and promotions consultant plus do some folklore work. I didn't have very much money and the mere idea of paying rent of \$150 a week was particularly scary. I had taken a small shop in Oxford Street near the Darlinghurst end and decided to use the front part of the shop to supplement my income by selling LPs. I had been importing folk and traditional recordings from the Folkways label in New York and the Topic label in London for my own library and figured if I imported a dozen of each title, kept one for myself and flogged the other eleven, I might be able to run a record shop. I chose the Folkways Music name because it represented 'folk ways' and, as you know, the shop was one of Australia's first 'specialist' stores. I had a policy of only selling what I thought of as 'real music'. There was no pop, no rock, no classical and no crap. I must have appeared very cocky



Warren Fahey: after leaving Festival Records, he is not retiring but, in a way, going into folklore overdrive...

however; I guess my general enthusiasm for music must have protected me. As the shop grew I moved a few doors down the road to larger premises but still at the Darlinghurst end. The street was pretty depressed but on a bright side the Albury Hotel had great Saturday afternoon traditional jazz sessions. In 1975 I had also started my own record label, Larrikin, to issue a couple of folk discs. Both Folkways and Larrikin grew steadily and benefited by my rather strict policy of 'real music'. I eventually moved up to Paddington where the store still remains.

At Paddington I had loads of space and a better cash flow and I still stood loyal to my real music policy and went as far as to paint 'Real Music In A Sea of Shit' on the awning and also the same message on my bags. It always raised eyebrows and nods of agreement. The shop was really cooking by the eighties and I took great delight in importing rare jazz imprints like Biograph, Arhoolie, Jazzology and stocking complete ranges of labels like ECM and, of course, Swaggie. I like to think I did jazz proud in that store and also in the range of books we kept and information we doled out. Gawd knows how many copies of the Real Book I sold! I sold the store in 1994, twenty years after I had started it.

As Folkways grew so too did my Larrikin label and distribution company. As a label I started to release a wide range of local jazz including albums by Marie Wilson, Brian Brown, Bruce Cale, Bob Sedergreen, Niko Schauble, Steve McKenna, Marie Montgomery, Johnny Nicol, Mark Isaacs, Tony Hicks & Shane O'Mara, George Washingmachine & Ian Date, Don Harper, Christine Sullivan, Serge Ermoll, Bob Bertles, Dick Hughes, Caroline Loftus, Pamela Knowles, Ian Cooper and even some improvisation collections. As a distributor Larrikin also

grew to distribute some truly amazing labels including Telarc, ECM, ASV Living Era, Daffodil, Black Top, Rounder, Adelphi, EPM Buda, MusicMasters, Jazz Classics to name just a handful.

During Larrikin's heydays, and there were many, we also staged some wonderful concerts and tours. A highlight would definitely be Little Brother Montgomery who mesmerised audiences with his piano playing and singing of the old songs. We also staged many local concerts for our jazz artists. I sold Larrikin in 1995; once again reckoning that 20 years was enough for any business. Festival was looking to strengthen its roster and, somehow or other, I went with the deal and became Joint CEO of Larrikin and later Group Deputy Managing Director of Festival Records. At Festival Larrikin continued to promote local talent with albums from Christine Sullivan, Golla Date & Zog, Tim Hopkins, Johnny Nicol, Paul Grabowsky & Robyn Archer, Ian Cooper, Mark Isaacs and Paul Grabowsky, Rob Bourke, Feral Swing Katz, Joe Chindamo and many others.

Selling Jazz in Oz has never been easy and I can still recall Horst Liepolt huffing and puffing when he visited every week to flog a new album, an advertisement in his jazz brochure or some visiting artist. What he missed in sales he made up in passion and I have always been impressed with passion. Times have changed and the music business is now mostly dominated by passionless, economic rationalists. Retail has changed too and the Internet will no doubt create continuing havoc. Change isn't necessarily bad but I do think music is drowning despite the fact that the general world population is now more musically aware than ever before in the history of popular music. As much as I'd like to think that real music would win the day I am reminded of the canned goods and frozen food section of my local Woolworth's supermarket. I never buy this shit but Woollies wouldn't have that much shelf space if it weren't selling truckloads. I guess I have always been in the minority and especially in music. When Celine Dion and other such soulless artists can sell so many discs I must wonder about my own taste.

I have decided to concentrate my energy to folklore and will be writing more books, undertaking research projects, performing (yes, I am also a singer of bush songs and can also squeeze out a tune on the concertina) and produce some recordings for Festival's mighty Spin and Larrikin labels. I am certainly not retiring and, in a way, I'm going into folklore overdrive. I would like to thank the many people who have supported my jazz ventures for these many years and particularly those who purchased my releases, the media who reviewed, the jazz associations who supported, the venues who opened their doors and, of course, my fellow jazz travellers - artists and audiences.

* Warren Fahey, who recently left Festival Records, has received the AM for services to Australian music.

International Jazz Artists at Manly

by Peter J F Newton

It would be a truism to say that the best jazz festivals are those which bring all the varieties of jazz to the widest of audiences. Best, that is, in terms of exposure of a particular music, sometimes a difficult or controversial music, to potential converts; and best for those who want to hear older styles played in convivial surroundings and often refreshing ways. There are some, call them myopic, I certainly do, who would rather narrow the focus to the point of excluding everyone other than the faithful—the traditional and the modern ‘purists’ seem to have more in common than either would readily admit. Of course there has to be a performance place to cater for everyone’s special taste, but in such cases ‘festival’ is something of a misnomer given the general connotation of the term as being a time of public celebration and joy.

With 22 years under its belt, many of them under the careful but not overly conservative guidance of its musical director John Speight, the Manly International Jazz Festival (no longer called a carnival) is a well-established people’s jazz festival. As such, there will always be complaints, usually from those who rarely turn their hands to organising such events, that there is bias (they’re not playing *my* song), it’s too commercial, or whatever. Tough! I like the Manly Festival simply because it offers me multiple choices free or at an affordable price which I can either listen to or walk on. More than that, there is a magic to the place that comes from the sort of *joie-de-vivre* that was shown to such good effect in the Newport Jazz Festival film *Jazz on a Summer’s Day*. Musicians meet and chat with fans and with each other over a beer or that great social leveller, the good old fish and chips; programmed bands wipe away the year’s cobwebs and often lift their game; a welter of buskers and street bands do what they do so well at Manly, a haven from the dopey regulations that pervade other big city precincts. One fleeting moment at this year’s Festival - a glimpse of Chris ‘Smedley’ Qua, as fine a humorist as he is a bass player, sitting in the New Brighton Hotel and telling friends that he was depping for the late John Sangster. Manly regulars will know exactly what he meant.

For some of us, another reason for going to jazz festivals is to be able to acquire recordings that do not often find their way into the shops, even the best jazz shops. This year, I was particularly interested in hearing and acquiring discs by several foreign visitors, namely the Engstfeld-Weiss Quartet from Germany, and the Brisbane-born vocalist Trudy Kerr who is based in London and has two critically acclaimed CDs under her belt, and another just out. I was also interested in several New Zealanders whom I had heard while on three fairly recent trips to Auckland and Wellington: singer-pianist Julie Mason, veteran trumpeter Murray Tanner and the extraordinary young pianist Will Sargisson. I was only partly successful, acquiring one of the Kerrs, the most recent example of the E-



The Brisbane-born singer Trudy Kerr, who performed at the Manly Jazz Festival: an expatriate who sings with zest and style...

WQ’s work and a magnificent debut recording by Sargisson, ‘burned’ two years ago at age 17 and now fully matured.

Trudy Kerr, a graduate of the reputable Guildhall School of Music in 1995, recorded her debut jazz CD (*The Sound of Surprise*, Future Music UGCD 040797) in London in 1997; here she leads a trio (sometimes augmented with tenor saxophone and electric guitar) through a number of enjoyable standards arranged by her pianist Phil Reskett. The album, so aptly titled, was well reviewed in *Jazz Journal International*. Although she is in constant demand in British venues and at jazz festivals, I doubt that many Australians would realise just how good she is - those who heard her with John Harkins, British bassist Geoff Gascoyne and Andrew Dickeson in outdoor sessions at Manly, or as part of the Duke Ellington tribute, now know that here we have an expatriate who sings with zest and style. Her other CDs are *The Trudy Kerr Band* (also on Future Music I think) featuring one of Britain’s finest modern pianists, Nick Weldon and the ubiquitous reed-player Mornington Lockett, and *Trudy* (Jazzisit JITCD 9817). I’ve yet to hear these CDs. Of the first, on a recent Home Page entry, Weldon (son of the expatriate New Zealand novelist Fay Weldon) writes eloquently of his first meeting with Kerr and of the exceptional prowess that has put her up with the top ranking contemporary jazz singers in Britain.

The Engstfeld-Weiss Quartet is a very entertaining post-Coltrane orient[at]ed group who made good friends at Manly. Always approachable, both as personalities and as speakers of good, communicable English, they were house guests of Tom Wood (an occasional contributor to this magazine), manager of the Sydney Ze-

niths. Apparently he and drummer Peter Weiss met up when Peter invited the Zeniths to appear at a jazz festival produced by him in Germany. Isn’t it nice to see that some in the heterogeneous jazz community do practise a sort of musical ecumenism, if only among consenting adults? The album 59:59 (WDR (Germany) THS 5959) features Wolfgang Engstfeld (ts), Hendrik Soll (p), Paul Imm (sb) and Peter Weiss (d), and was recorded in February 1997 at the Funkhaus Köln. It consists of nine originals of which six drive along at a mid to breakaway pace, sometimes over intricate latin figures, and three are exquisite dream-like rhapsodies between saxophone and piano. The main writers are Imm and Engstfeld who produce tunes that deserve revisiting several times over. This CD is a good example of their spirit, and it certainly flew free the day that I heard the group, with a replacement bass player, at Manly.

Finally, New Zealand’s Will Sargisson. Add his name to your list of musicians to watch, for at 19 he is well away on that long ride to somewhere. When I first came across him last year I was as excited as I was on hearing Steven Grant for the first time at the Ballarat Jazz Convention in 1985 and Western Australia’s John Gill several years later. With them he is arguably one of the best ragtime and stride pianists to be heard in this part of the world. His influences include Johnson, Ammons and Lewis, and pianists as diverse as Jay McShann, Dr John, Johnny Guarnieri and Dave Paquette. Indeed on the title tune of his seminal CD, *Steppin’ Out* (Finger Breaker Music (NZ)), Dave joins him in a duet, and Will holds his own, throughout. This CD is marked by an eclectic choice of tunes, including a complex *Handful of Keys* and some quite amazing workouts of latin standards such as *Malaguena*, *Tico Tico*, and *Delicado*. At Manly, I particularly enjoyed listening to him romping through intermission sets on the Ocean Front Stage while the near chaos of set changes went on around him. That’s Manly!

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Contact Eric Myers (02) 9241 1349 or Sam Millar (02) 9241 1528 for details, or email to emyers@ausjazz.com.

National Register of Australian Jazz Interviews

by John Sharpe

A national listing of Australian Jazz Interviews has been established within the Australian Jazz Archive. This Archive is part of the national collection held by ScreenSound Australia (formerly the National Film & Sound Archive) and the list can be accessed on its brand new website: www.screensound.gov.au.

The decision to establish this National Register was taken by the Australian Jazz Archive National Council (AJANC) as an aid to researchers, musicologists, educators and authors. A need was seen for such a facility to help these and any other interested persons locate the considerable number of interviews which have been carried out over the years and which are scattered among public institutions, radio stations and private collections. It should become a valuable future resource.

The following information is recorded on the Register:

The person interviewed

The interviewer

The date and place of the interview

The purpose (eg. oral history, radio programme, book research, etc)

Where the interview tape is located

The person to contact for further information, access or conditions of access.

There are in excess of 750 entries now listed and this is seen as only a beginning. From the information available, the earliest of the interviews listed took place in the 1950s (including one with Louis Armstrong in 1958). Of course the period covered in the interviews themselves go back to the 1920s and 30s.

The Register has been compiled from lists provided by institutions (including the National Library, the State Library of Victoria and ScreenSound Australia), organisations (including Tom Wanliss's Jazz Interviews Project), radio stations and programmers (including Canberra's ArtSound Community radio and interviews by Sydney's Paula Langlands), jazz writ-

ers and authors (including Andrew Bisset and Bruce Johnson) and individuals (including Mike Sutcliffe). Much of the information was submitted via the State representatives on the Australian Jazz Archive National Council.

This register will be on-going and is expected to grow as interested persons become aware of its existence. There would be a significant number of people, past and present, in all States producing jazz programmes on community radio who would hold tapes of interviews they have conducted over the years of musicians and jazz personalities. Anybody holding taped interviews who wish the above information to be included on the National Register can telephone me at (02) 6286 1728. Alternatively the information can be passed to the Manager, Collection Development, Australian Jazz Archive, ScreenSound Australia, GPO Box 2002, Canberra ACT, 2601 (phone 02 6248 2123) or to State representatives on the Australian Jazz Archive National Council.

Visit Of Lars Thorborg

Following the successful visit of Amsterdam's Huub van Riel in 1998, the NJDO has arranged for the music director of the Copenhagen Jazzhouse, Lars Thorborg, to visit Australia early next year, with assistance from Audience Development, Australia Council. Mr Thorborg will be in Australia from February 27 to March 10, 2000, and will visit Adelaide (for the Performing Arts Market), Sydney and Melbourne. The Copenhagen Jazzhouse, like van Riel's Bimhuis, is another superb full-time jazz venue, run by a non-profit organisation. Many people consider it the finest jazz venue in Europe. Those wishing to meet Mr Thorborg should telephone Eric Myers on (02) 9241 1349, or email him at emyers@ausjazz.com.



Abe Romain's Trocadero Dance band, Sydney 1941. Back row L-R, Wally Norman (tpt, tbn), Jack Crotty (tpt), Barbara James (vcl), Abe Romain (clt, ldr), Colin Bergersen (reeds, tpt), Bill Miller (tbn). Front row L-R Reg Robinson (bass), Jack Parker (tenor sax), Bunny Austin (alto sax), Ted McMinn (alto sax, violin), Frank Ellery (tenor sax), Cliff Adams (gtr), Stan Farmer (dms), Reg Lewis (pno). Original in possession of Colin Bergersen.

From the Archive

by John Sharpe

The above photograph is of the Abe Romain Orchestra at the Sydney Trocadero in 1941. The photograph came from the Colin Bergersen collection.

Originally from New Zealand, Abe Romain came to Sydney in the 1920s. In the 1930s he was playing with bands in England, including the Jack Hylton band with whom Louis Armstrong appeared at that time. He returned to lead dance bands in Sydney in the 1940s (including at the Trocadero) and 1950s (including the State Show Band).

The photograph is part of the national jazz collection held by the Australian Jazz Archive, located within ScreenSound Australia (formerly the National Film & Sound Archive). The Australian Jazz Archive is interested in other historically significant jazz material ie. photographs, tapes, acetate and later recordings etc. Material can be lodged with the Archive by way of donation (when the physical ownership is given to the Archive), by deposit (when the depositor retains physical ownership of the item while the Archive stores it) or by bequest. If you have material which you feel should be considered for inclusion in the national collection you should contact Jane van Balen, Collection Development Section, ScreenSound Australia, Canberra tel (02) 6248 2123.

DEADLINE FOR NEXT JAZZCHORD

The deadline for the Feb/Mar, 2000 edition of *JazzChord* is earlier than usual: **Monday, January 10, 2000**, as we are moving towards publishing the newsletter during the first month of each bi-monthly period. Contributions and letters may be sent to *JazzChord* preferably by email to : emyers@ausjazz.com, or on disk (IBM or Macintosh). The editor cannot guarantee that information which arrives in hard copy form, ie by fax or snail mail, will be published. Enquiries to the editor Eric Myers, telephone (02) 9241 1349.

book review

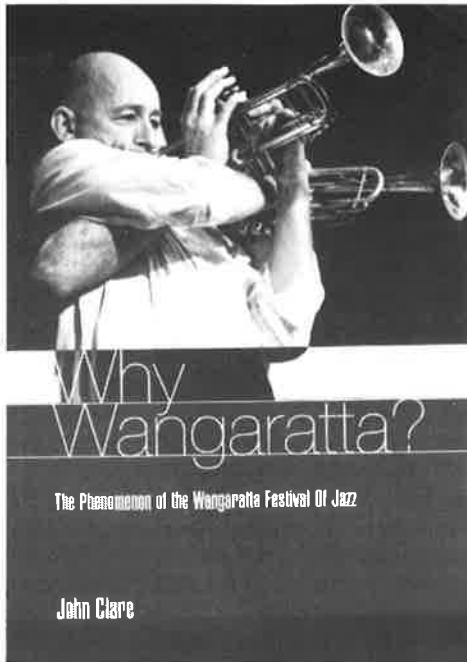
WHY WANGARATTA? THE PHENOMENON OF THE WANGARATTA FESTIVAL OF JAZZ, by John Clare. Published by the Wangaratta Festival of Jazz Inc, Victoria 1999. ISBN No 0646380516, 176 pp.

Why has the Wangaratta festival become, in ten years, the one festival which almost everyone regards as the best jazz festival in the country? Not only in terms of artistic excellence, but also in commercial terms: over four or five days, visitors inject some 15 million dollars into the local economy, and the accommodation within a 30 km radius around the town is booked out 12 months ahead. It's not as if there's no competition. The *Australian Jazz Directory* lists over 100 arts & jazz festivals around the country - about two every week. Well, why Wangaratta, indeed?

Wangaratta made every post a winner. In 1989 the festival was an initiative of the local Chamber of Commerce. The town business people, faced with a shrinking economy, and wanting to put the town on the map - as Tamworth had done with country music - were behind the venture right from the start. (An unsatisfactory alternative is the initiative coming from a minority of jazz enthusiasts, who then have win the support of business). The representatives of local business, such as Beverley Wittig (now Spiller) and Bob Dewar, sought advice from within the national jazz community, from people whose interest was the welfare of Australian jazz, rather than some commercial imperative. They largely accepted that advice. They were strongly supported by the local Council, (the CEO was then Greg Maddock, now CEO of the Sydney City Council), in the form of \$25,000 a year for the first three years. They accepted advice regarding whom to liaise with in Melbourne, and appointed an artistic director, Adrian Jackson, who was dedicated above all to musical excellence. During the ensuing years, led by Patti Bullus, they survived the efforts of those who wanted to cancel the festival. They stuck to the belief that, over time - five to seven years was the advice - such a festival would put down firm roots, and develop a large and loyal audience. They proved to be right.

John Clare's book goes through all of this, and it's a very good read. He is well qualified, having attended every Wangaratta festival. I should, however, declare a conflict of interest. I had a lot to do with the gestation of the festival, and regard it as one of the major achievements of the National Jazz Development Program. So, I have a vested interest in its success. In offering a critique of this book, my approach is somewhat subjective. I'm glad to say that the role in the festival's early development played by myself and Peter Rechniewski, who flew to Wangaratta with me in February, 1990 to inspect the venues, and worked on the festival model with me, is reported accurately.

Essential to the success of the festival has been its commitment to musical excellence, and its determination to ensure that no major jazz idiom was excluded. During the 1980s a number of jazz festivals in this country ignored or down-



graded contemporary jazz, because it was regarded as unpopular with the average jazz fan. Such festivals, now long gone, packed their programs with mainstream artists and traditional jazz, much of it mediocre, on the advice of commercial agents. "Wangaratta presented music from across the spectrum with almost no dross," writes Clare. "That, believe it or not, is very unusual!" Wangaratta attempted to attract "the kind of people who would listen with great curiosity to the very earliest manifestations of the form and the very latest. Who believed, in short, that jazz - like any living art form - had a past and a present". The best thing Wangaratta has done is explode various myths that have prevented jazz from developing its great potential in this country: one of them is the myth that the public will always stay away from modern forms of jazz.

This is a warmhearted book, which gives the reader a good feeling. Clare, who grew up in Melbourne, disposes of that old chestnut Melbourne-Sydney rivalry: "[One does not] need to be told how intense the rivalry between these two cities has traditionally been," he writes. "Nor does one need to be a qualified armchair psychologist in order to divine that the two cities are deeply infatuated with each other, as each has what the other lacks. And what, you might ask, is that? Melbourne has culture, old money, a deeply fascinating self-importance, profoundly mysterious traditions and institutions, and entrancing civic beauty, while Sydney has surf. Needless to say, I prefer to live in Sydney."

The National Jazz Awards (originally the National Jazz Piano Competition) was one of the more inspired suggestions made by Peter Rechniewski and I. This has made it easier for the festival to secure sponsorship and public-

ity, but I was interested to hear that Lloyd Swanton refuses to listen to any of the competition, because "he does not believe that competitions have anything to do with jazz". Also, that Sandy Evans has "refused to be a judge in other competitions, because she does not believe in them either."

Clare is bold enough to declare that he disagreed strongly with the judges' decisions on two occasions: the Melbourne saxophonist Julien Wilson, who won in 1994. "I didn't think he should have won it...! Too soon. As it happens, he has since developed into one of the most distinctive and satisfying players we have." Clare had even more difficulty with the Melbourne drummer Will Guthrie's win in 1997. "An outrage," he writes. "Guthrie had a long way to go, in several areas," he writes, "while drummers such as Andrew Dickeson, Scott Lambie and David Goodman gave remarkably complete and accomplished performances."

Clare provides a summary of events at each festival, from 1990 through to 1998, including a survey of press reaction. He suggests that the jazz writer for *The Australian*, Kevin Jones - generally regarded as uninterested in most contemporary forms of jazz - reverses his attitude in the case of Wangaratta, and waxes lyrical about some contemporary jazz ensembles that are regulars there. But it's all very genial. I get a rap on the knuckles for suggesting, in the first two years, that the festival could only be a success if it put on its program one or two leading mainstream artists such as James Morrison, Don Burrows, Vince Jones and Kate Ceberano. Jones and Burrows have performed in subsequent years, of course, but Morrison and Ceberano have not been needed.

There are some great stories in the book, as Clare moves through petty disputes and eccentric actions of people we all know and love. He describes how, in 1993, the director of the Montsalvat Jazz Festival Sigmund Jorgensen, then involved in a campaign against the Australia Council's "bias" towards NSW, attacked the Council's grant of \$20,000 to Wangaratta. But Wangaratta was a Victorian festival, was it not? Sigmund said "that a high proportion of the bands at Wangaratta come from Sydney and hence the funding of Wangaratta is in a way a de facto funding of music in tinsel town..."

A distinctive aspect of the festival has been its policy towards international artists. Here, Adrian Jackson has done wonders with limited budgets which, to some extent, have been a virtue. While other festivals gravitate towards celebrities such as Wynton Marsalis and Oscar Peterson, Adrian thinks in terms of artists who may not be household names, but have something significant or original to offer, such as Horace Tapscott, Kurt Elling, Steve Lacy, Dewey Redman and Sam Rivers. As John Clare says: "We are talking about a rich but virtually underground activity that has been brought into the open - to some degree at least."

This is a very interesting book with an important story to tell about a unique cultural event. I highly recommend it.

Eric Myers

News from the National Jazz Development Officer

Eric Myers writes: As foreshadowed in the last *JazzChord*, a meeting was held in Wangaratta on Melbourne Cup Day, November 2, at the conclusion of the festival, in order to discuss changes to the infrastructure of the National Jazz Development Program.

This meeting included four representatives of the National Jazz Development Committee: Peter Kenyon (chair, Jazz Co-ordination Assoc of WA), Sylvan (Schmoe) Elhay (chair, Jazz Co-ordination Scheme, SA), Viktor Zappner (chair, Jazz Foundation of Tas), and Peter Rechniewski (Vice-President, Jazz Co-ordination Assoc of NSW); three Jazz Development Officers: myself (National & NSW), Lynette Irwin (Qld), and Martin Jackson (Vic); and two representatives of the Music Fund of the Australia Council: Peta Williams (Manager), and Michael Fortescue (Deputy Chair). The meeting was chaired by Michael Fortescue.

The meeting was primarily concerned with the development of structures and procedures for the new model for the management of the national jazz development program. The model endorsed by the National Committee at its teleconference on October 26, 1999 stipulated that the management committee of the Jazz Co-ordination Association of NSW would henceforth be obliged to take the advice of the National Committee on all matters regarding the National Jazz Development Program.

This was an all-day meeting, with a full agenda, so the following is merely a selection of recommendations made. The meeting agreed that in the longer term, if the Australia Council could substantially increase its funding, the ideal situation would be a full-time National Jazz Development Officer, and a full-time Jazz Development Officer in each state. In such a setting the present structure would probably be inadequate; under those circumstances a limited liability company could be the preferred method of incorporation. In the meantime the minimal change model adopted by the National Committee would be given a trial over the next 18 months and reviewed in time for the next Triennial application to the Australia Council.

It was agreed that:

- * The maximum number of committee members would be nine, eight from the States and Territories and one independent Chair. The committee could co-opt up to two additional members for specific expertise. Co-opted members, however, would not have voting rights.

- * Six members would be selected by the existing State jazz co-ordination committees; in the future, two additional members would be sought from the ACT and Northern Territory.

- * A person elected by a State Committee need not be a member of that committee, but it was the responsibility of the committee to ensure that its representative would not have an unworkable conflict of interest.

- * The National Jazz Development Officer would be Secretary, without voting rights.

- * Committee members would be appointed on an annual basis and be replaced or re-elected

annually by 31 December of each year.

- * Nominations for the position of Chair could be made only by the members of the National Committee.

- * The Chair should be appointed for a period of two years before re-election. For continuity it was recommended that the current Chair of the advisory committee, Ted Nettelbeck, remain Chair for the next two-year period January 1-December 31, 2001.

Regarding meeting procedures, it was recommended that:

- * The National Committee hold four regular teleconferences per year.

- * Other special teleconferences be held if needed.

- * If funds were available for all delegates to attend, a face-to-face meeting be held each year

- * The minutes be produced by the National Officer within seven days and circulated to the members of the National Committee, the State jazz co-ordinators and the members of the management committee of the Jazz Co-ordination Association of NSW.

- * The NSW Committee meet two weeks after each National Committee meeting in order to endorse decisions taken by the National Committee regarding the national program.

- * Only the committee members be entitled to vote on all motions. The Chair would cast a vote in the event of a deadlock.

The meeting took some time to discuss protocols, and it was agreed that:

- * As decisions made by the National Committee were collective ones, it was therefore desirable that all Committee members and jazz development officers support such collective decisions in public forums, regardless of their own personal views.

- * In relation to the matter of conflict of interest, standard provisions, both direct and perceived, would apply.

- * Any criticisms of the National Jazz Development Program by committee members, jazz development officers, or others working in the state jazz co-ordination infrastructures, should be directed through the chair, or the National Office, for discussion by all Committee members, and not canvassed in public forums.

One of the difficulties in past years has been achieving state input to the National program, so the meeting discussed how this could be best achieved. It was agreed that:

- * National Committee members should acknowledge to the National Officer receipt of e-mails or faxes within 24 hours of receipt.

- * If a deadline for response was not achievable, another time-frame should be negotiated between the Committee member and the National Officer.

- * If it was made clear on the material being circulated that no response from Committee members amounted to consent or agreement to the matter being considered, the National Officer would have the authority to proceed.

- * All important documents, including minutes, sent to members of the National Committee shall

be copied to the State jazz co-ordinators so that they could liaise with their State representatives on the National Committee and with each other.

In relation to separating out the NSW and National Jazz Development Programs, it was recommended that

- * National projects would be costed and accounted for separately from the NSW program.

- * The National Committee would provide to the Music Fund an analysis of how its total grant to the Jazz Co-ordination Association of NSW should be split over the National and NSW programs.

It was noted that, as a result of the changes that had been brought about, the National Program would henceforth incur additional costs in relation to:

- * two additional teleconferences per year;
- * interstate travel costs for the National Officer;
- * any face-to-face meetings that were needed.

Other matters raised in discussion were:

- * the importance of increasing membership.
- * clarification of National and State membership, and where membership fees were directed.
- * the importance of *JazzChord*, which was unanimously applauded. It was recommended, however, that the National Committee on an ongoing basis reassess the purpose, content and format of *JazzChord*.

It was noted that state jazz development officers could now be nominated for membership of the National Committee.

There were a number of suggestions for achieving a better jazz co-ordination network, which involved access to e-mail; circulation of documents; prompt responses to messages from the National Officer; and achieving quicker communication between the co-ordinators and the National Officer.

Under normal circumstances it was envisaged that the National Officer would take the advice of the National Committee. In the case of a disagreement between the Committee and the Officer then the committee would take whatever decision was needed to rectify the situation. The chairperson of the National Committee would immediately relay that decision to the chairman of the JCA of NSW and request appropriate action. In that case, the executive of the JCA of NSW plus one ordinary committee member would be required to meet in the company of the National Officer within five days of receipt of communication from the National Chairman, to formally endorse the National Committee's decision.

It was agreed that the criteria for review of the new model would be based on the key subject headings of the meeting's agenda, that is

- * Structure of the new model
- * Policy guidelines, aims & objectives;
- * Procedures and protocols;
- * State input to the Program;
- * The funding of the National Program;
- * Costs of the new model;
- * The jazz co-ordination network;
- * Disagreements between the National Officer and the National Committee.

Eric Myers

News from the Qld Jazz Development Officer

Lynette Irwin reports: Sunday December 5 1999, was shaping up to be yet another crap day in 1999 until I ventured out to the Zoo. Having escaped from the perils of life at home I heard what I needed for a Sunday evening – smooth sounds from excellent international musicians. They were the guitarist Charlie Hunter and drummer Adam Cruz. Here's hoping many other Australian jazz lovers were as aurally caressed and soothed as I was.

Our final concert for 1999 happened at 3pm on Sunday December 19 at the Performance Studio, 4MBS FM. With support from Arts Queensland the featured ensembles included LDG, with Louise Denson (piano), Helen Russell (bass), Paul Hudson (drums); and the Con Quintet, with Nick Aggs (tenor sax), Phil Noy (alto sax), Carl Harvoe (trumpet), Pat Marchisella (bass), and Sam Bates (drums).

John Hoffman's Con Artists appeared with special guest Dale Barlow for a night of swing on December 14 at the Zoo, and recorded with him at Grevillea Studios during his stay.

Congratulations to the saxophonist Nick Aggs who won the inaugural SJ Jazz Prize for outstanding jazz student within the Jazz Studies program at the Qld Conservatorium. Nick is a great young player and a huge supporter within our community and deserves this recognition and money! Many thanks to Sid Bromley for making funds available for this annual award.

Volunteers are requested to assist Sid with archiving Queensland Jazz so, if you have some hours to spare, spare a thought for SJ and give him a hand by phoning him on (07) 3870 1069.

Jazzworx's Summer Jazz Clinic is on from January 17-21, 2000. The clinics offer an excellent opportunity to learn from some of Australia's finest jazz performers and teachers. To secure your place phone Greg Quigley at Jazzworx on (07) 3831 6122.

This has been a full on year and I'm pleased it's finally coming to a close. In July I worked in Townsville for the Qld Biennial managing their

jazz stage within the Palmer St Jazz Festival. Did we have our share of stress? Yes – wow this was really happening – from rain to fire engines to lost keyboards, drum cymbals and snare – and in spite of all this, it happened in a great way. It was a great opportunity for me to catch up with colleagues I first encountered in the early 90s and I look forward to returning in future years.

During 1999 our association has been involved with presenting 33 ensembles. A number of concert presentations were held at the Terminus Hotel, South Brisbane which has been supporting jazz presentations every Thursday night for the best part of 99. With financial assistance from the Australia Council the 99 *Passion to Play* series at this venue included locals Hypnosis and Loops, Melbourne ensemble Festa and from Sydney Sonic Fiction. I missed the Loops/Sonic Fiction performance owing to illness, and am grateful to our Treasurer Suzie Walker and Terminus booker Stacey Broughton for handling the proceedings and informing me of its success. Steve Lacy also performed at this venue with bassist Steve Elphick and drummer Ken Edie. As with all the gigs our association presented at the Terminus it received generous audiences and impressed upon me the solid support of our jazz community in investing their time and money to hear contemporary jazz performances.

The New Year offers some excellent Australian and international ensembles including The Necks performing in Brisbane on Monday January 10, 2000 at the old Qld Museum, Gregory Terrace, Bowen Hills; and Jan Garbarek at the Concert Hall, Qld Conservatorium on Sunday March 12.

Our plans for 2000 are to consolidate our program. We have secured \$15,000 from the Music Fund of the Australia Council and as yet have not received advice from Arts Queensland. As part of the National program we seek expressions of interest from Qld jazz composers for inclusion of their compositions in a Real Book which is in the future to be incorporated within an *Australian Real Book*.

All in all we've had a successful year and trust that next year will bring many benefits to our jazz community. I wish happiness, health and prosperity to you all in 2000. Love from Lynette.

Lynette Irwin

News from the Vic Jazz Co-ordinator

Martin Jackson writes: I have again spent a great deal of time collating material for the JazzVic website (www.jazzvic.org), and now have the preliminary VJDO site operating (joining the Melbourne Jazz Co-operative one which shares this address). I believe that this is time very much well spent, and the site will be extremely productive in achieving the objectives of the VJDO program.

The main news on the scene here is, of course, the recent launch of the third Melbourne International Jazz Festival (now sponsored by the *Sunday Herald Sun* newspaper), which sees artistic director Adrian Jackson again coming up with an enticing and imaginative program on a relatively modest budget for a major festival. Full details are presented elsewhere in *JazzChord*, but two noteworthy points regarding it are the inclusion of the Melbourne Concert Hall for the first time (for the Krall and Corea-Burton concerts), and the premiere of two new larger city venues, The 9th Ward (downstairs, 298 Flinders Lane, near Elizabeth Street) and the new second Bennetts Lane venue (with access via Bennetts Lane, although the actual front of the building is on LaTrobe Street)

On the subject of Festivals, the MJC was successful in a \$5,000 grant application to the City of Melbourne for the 2000 Melbourne Women's Jazz Festival. As mentioned in my last column, the City of Melbourne reconfirmed their funding of \$60,000 for the MIJF. They have also recently undertaken an extensive promotion of the city centre as an entertainment precinct, with much space devoted to the Bennetts Lane venue in a large advertisement in *The Age* newspaper on a Saturday, and in an insert booklet in the paper. This is, of course, a very welcome new support to modern jazz in Melbourne.

On the subject of festivals, we had a visit to Melbourne from a booking representative of the international Oslo Jazz Festival, Ms Gerd Skar, who was here on a holiday. She was referred to me by the bassist Nick Haywood, whom she met at a gig, and I was able to arrange for her to see several performances at Bennetts Lane, as well as giving her several CD albums, such as two different Jazzology samplers, Barney McAll and Theaktet. She was extremely interested in checking out Australian groups to present at their festival in Norway. Her email address is <skag@teknologisk.no>, and I have her other details too for those wishing to send CDs. We also had a very brief visit (one night) from Dutch impresario/ record producer Wim Wigt of Timeless Records, who was in town on the opening night of the Women's Jazz Festival. He was making a quick visit to Australasia in his capacity as manager of the Kenny Ball and Chris Barber's bands, which will be touring here in 2000.

Another international contact I made recently was the Toronto-based reviewer and radio broadcaster David Lewis, who emailed me regarding the Jamie Fielding CD (which I had sent to *Coda Magazine*). He hosts four regular weekly radio programs at CFMU, Radio McMaster in Ham-

JUSTIN DUGGIN



The Sydney quartet Sonic Fiction, L-R, James Muller, Daryl Pratt, Adam Armstrong, Andrew Gander: part of Lynette Irwin's 99 *Passion to Play* series...

ilton, Ontario (a campus-community radio show located about 40 minutes from downtown Toronto). In addition he also contributes regular articles, interviews and reviews to *Cadence*, *Coda*, *Earshot-Online* (at <http://www.earshot-online.com>) and *Exclaim!*

Exclaim! is a monthly tabloid distributed free across Canada in a monthly print run in excess of 100,000 copies (with a web edition of *Exclaim!* at <http://www.exclaim.ca>). He is also beginning to contribute regular reviews to two other web-sites, the Sam CD site based in Toronto as well as to nichemusic site based in Houston. He is interested in a broad range of musics, and his email details are <djclewis@ionsys.com>

The October round of Music Fund results saw some significant (if modest) increases to several Victorian applicants. The MJC received an increase of \$6,000 (to restore it to its 1994 level of \$25,000, but below its 1993 level of \$30,000), while the Victorian Jazz Development Officer program received an increase of \$4,000 (for a total of \$15,000, and an effective half-day per week increase in that position). The Melbourne International Jazz Festival received a \$7,000 contribution (an increase of \$1,000), while the Alliance of Melbourne Women Improvising Musicians received \$4,000 (its first grant) for the Melbourne Women's Jazz Festival. The Musicians' Club of Victoria also received \$10,000 for performances by a diverse range of artists in various musical styles (which will no doubt, include some jazz). Overall, this represents an improved result for the burgeoning Melbourne scene, although many worthy individual applications did not get up (especially considering the glaring historic lack of international study grants to Victorian artists).

I recently made an overdue submission of suggestions to the Victorian Jazz Archive for increasing the modern content in both their material and oral collections. They are extremely well organised, with impressive computer cataloguing of resources. It is pleasing to see their great work rewarded with a further \$10,000 grant from the Ian Potter Foundation, and \$3,500 from the Pratt Foundation (in addition to an anonymous donation of \$5,500 for air conditioning). And it was great to see two worthwhile newer groups, Belinda Moody's Moody's Brood (\$25,000) and Fiona Burnett Quartet (\$10,000), both successful in the Contemporary Music Touring Program. Both are appearing as part of the 1999 Melbourne Women's Jazz Festival this month, while Burnett will also premiere her new work for Trio and String Quartet, *Soaring At Dawn*, as part of the Festival.

Finally, on a sadder note, I have to report the passing of the trombonist/arranger/composer Ken Tait after a fatal drug overdose on the weekend of December 6-7, 1999. Tait had been based in Melbourne since the early 1980s, and had led his original sextet *Imagine That* at various times. More recently he was working regularly with Ian Helling's Radio Rhythm Orchestra, and seemed to be in a peak of health and musical form.

Martin Jackson

Wanderlust in China and Japan

by Miroslav Bukovsky

Wanderlust recently completed a successful two week tour in China and Japan, from November 8-24, 1999. The tour was organised by Sue Spence and made possible by the assistance of the Australia-China Council and the Australia Council.

We played in Beijing and Shanghai for the Beijing International Jazz Festival and also in clubs in both cities; and three gigs at the Sweet Basil Club, Roppongi, Tokyo and at a concert Hall in Sagami Ohno, near Tokyo. In Beijing and Shanghai we also conducted masterclasses, and met with some very enthusiastic young music students eager to absorb anything they could from us. At the end of each session we were mobbed for autographs!

The Beijing International Jazz Festival, held at the Poly Plaza Hotel's large 800 seats concert hall, is in its seventh year. It is organised by Dutch Embassy staff, programming a well chosen spectrum of stylistically diverse jazz from US, Europe and Asia and, for the last two years, Australia. (Ten Part Invention performed at the Festival in '98). This year the main attractions were the Vienna Art Orchestra, David Sanchez Sextet and Michiel Borstlap Sextet. We also heard a group of fantastic young musicians from Scandinavia under the name of Nordic Sound, and a collaboration of American and Chinese musicians, Fernando Saunders (bass), Pheeroan akLaff (percussion) and Liu Sola (vocals) and Wu Man (pipa), a traditional Chinese stringed instrument. This was a fascinating collaboration of musical cultures. It was great to meet up with these musicians some of whom we have met on previous tours in Europe and in Australia.

All the groups performing in Beijing also fly to Shanghai to perform, which is a mixed blessing as the sound equipment and crew in Shanghai are not up to scratch. Thanks to James ('No job too small') Greening for getting Wanderlust's sound organised! The festival promoters, sound crew and audiences in China

were very enthusiastic about Wanderlust's music and we sold a lot of CDs. The Australian Embassies in Beijing and Shanghai organised very successful club gigs for us at Club Vogue in Beijing and Park 97 in Shanghai. Our contacts at these embassies were fantastic. It was a wonderful opportunity to present our music in these settings to such warm reception.

The Japanese part of the tour was organised by Mr Saito, a 70 year old promoter who brought Miles and Coltrane to Japan. Sue met Mr Saito in 1995 and has kept in contact since. Mr Saito is a very organised and experienced promoter, a great mix of efficiency and warmth. The first gig in Sagami Ohno was well received by an audience of about 200. It was our first contact with a Japanese audience and they really listened. Sweet Basil in Tokyo's Roppongi is a new club. It and the Blue Note are Tokyo versions of the same clubs in New York, and are the premier clubs in Tokyo. As with all our gigs in Japan the sound equipment and sound crew were state of the art and highly professional. So it was a real pleasure to play there for a discerning audience. Our second night at the Sweet Basil was played to a full house, who were incredibly enthusiastic. Considering that this was Wanderlust's debut tour in Tokyo and under our own name this was a very exciting beginning for us.

Our last concert was at the Australian Embassy in Tokyo held in the gardens, an Australian BBQ on a beautiful mild autumn day. Embassy staff invited some Japanese musicians to join us in our last set. Once again, we are very grateful for the help we received from the Australian Embassy staff.

Overall it was a wonderful trip. People responded very well to the uniqueness of the music and interplay between the musicians that is a feature of Wanderlust's music. Owing to the success of this tour it seems very likely that the band will return in 2000.

ERICA MURRAY



Wanderlust, L-R, Adam Armstrong, James Greening, Fabian Hevia, Alistair Spence, Jeremy Sawkins, Miroslav Bukovsky: likely that the band will return to Japan and China in 2000...

Teaching Jazz in Australia

by Gordon Brisker*

It's been over four years since I started teaching in Jazz Studies at the Sydney Conservatorium of Music. Previously to that I lived in Los Angeles, freelancing as a woodwind player and composer/arranger. A friend who knew I was seeking a college teaching position told me of the vacancy and gave me the Uni's contact information.

At first the idea of relocating so far away was off-putting, but my life in LA was less than enjoyable and as things got progressively worse there I decided to apply. I wound up on the short list, had an interview with the staff and, to my amazement, was offered the job. It was a day or so after I accepted the position that the shock of what I had done hit me full force! But, my wife liked the adventure we had in store, is most efficient at packing & organising things as well, and eventually we became settled in Australia.

My first (and continuing) impression of my students is that, almost without exception, they are polite, attentive and accommodating. This was a most pleasant change from the States, where dealing with attitude is a daily part of life. This sort of British composure cut both ways, however, and I found that some of my one-to-one students were too reserved in their jazz performances. It has been a challenge to get them to play in a dynamic fashion and with the abandon we've come to expect in the USA.

The other ingredient lacking was a background of listening intently to jazz artists. While most of the students could improvise, knew chord spelling & scales, etc, many of them sounded decidedly under-influenced by any particular artist. This made their playing lack character and roots of the tradition. The significant difference between the United States and Australia is that American jazz musicians are exposed at an earlier age and usually have strong influences by the time they are in college. Therefore, a major part of my teaching effort has been devoted to instructing the players to get on to an individual great performer (or performers) and assimilate his style, including sound, phrasing, vibrato and nuances. Jazz being an aural art, it is most difficult to explain entirely verbally what is expected of the student. Listening concertedly is the best teacher. Some may argue that this method creates derivative performers who lack individuality. I certainly could agree with that, especially with many of today's younger players. On the other hand, biographies of the greats always name the artists who acted as inspiration and models for that performer's playing. This proves that there is a tradition involved in the seminal elements of the music. Ignoring these influences leaves us with an improviser, but not necessarily in a decidedly jazz style. The effort to go on to become a unique performer with his or her own voice and vocabulary, by my way of analysis, must come after his (or her) total immersion in the music. At an advanced stage of each student's development it becomes the teacher's role to guide them to go beyond assimilation to individuality.



Gordon Brisker (saxophone) performing with Alan Turnbull (drums) and Lloyd Swanton (bass) in the background...

The other side of the coin with the laid-back Aussie nature is the attitude towards accomplishment. "No worries" and "She'll be right on the night, mate" are charming in themselves but bespeak a lack of autonomy and accountability. This is reflected in the lack of consistent work habits I've noticed in my classes. The "tall poppy" syndrome is another anomaly. How can there be frantic enthusiasm for winning in sports in Australia when over-achieving in other disciplines is to be frowned on?

Another element to deal with here is the organisation (or lack of same) in tertiary education in the area of course structures. At the Sydney Conservatorium of Music (and I believe in the other Cons around Australia) there is a European tradition that each teacher may devise courses to suit his teaching methodology, the staff existing more or less as individuals each coming to their own conclusions as to how and what they offer the student. It was quite difficult for me to understand the lack of syllabus, text books or even notes from previ-

Joe Glaysher

The photographer Joe Glaysher, who provides many fine black-and-white jazz photographs for *JazzChord*, has said that he will be travelling around Europe for the next ten months or so. Any jazz groups wishing to perform overseas are invited to contact him by emailing <jglaysher@hotmail.com>. Joe is happy to take promotional material with him, and undertake promotional activities for Australian groups.

ous teachers when I first arrived. If I have the theory correctly, the idea is that students spend sufficient time with each "master" musician in the learning system, garnering a bit from each and putting the various approaches together into a comprehensive whole. Coming from a recently awarded Master of Arts degree from California State University, Los Angeles, I was surprised at the lack of unity inherent in the European technique. I have since learned to appreciate its value in promoting individuality in the student, in contrast to the over-structured model the American universities present, especially in jazz studies. However, since the "master to master" process involves individual opinions, terminology, and philosophy, it can happen that the student is left confused about what is the correct way to proceed and whose core knowledge is most valid. Also, it is difficult to be assured that each student receives the totality of information necessary to proceed confidently to a graduate degree program. We are now looking at ways to bring more cohesion into Jazz Studies without relegating our individuality to regimentation.

In spite of hurdles along the way I believe Australia to be a great country which has a healthy interest in art, has produced jazz artists of renown, and will continue to do so. It is my privilege to take part in and hopefully add to the process.

* Gordon Brisker teaches full-time in the Jazz Studies department of the Sydney Conservatorium of Music, and can be contacted at <gbrisker@greenway.usyd.edu.au>.

Dr Roger Frampton

PETER SINCLAIR



The University of Wollongong has awarded Roger Frampton a Doctorate in Creative Arts. It was presented to him at a ceremony at the University on December 17, 1999. *JazzChord* joins with the whole Australian jazz community in congratulating Roger on achieving this academic distinction, and wishing him well in his courageous battle against a brain tumour.

Eric Myers

Recent Australian Jazz Releases

THE DARYL ABERHART TRIO

Dastrio (dasdisc01)

Twelve standards recorded live at the Albion Hotel, Sydney on April 18 and 25, 1999. Band features Daryl Aberhart (vocals and piano); David Pudney (bass) and Nick Cecire (drums). Daryl can be contacted on (02) 4942 5345 or 0414 621 500.

MARTIN BREEZE

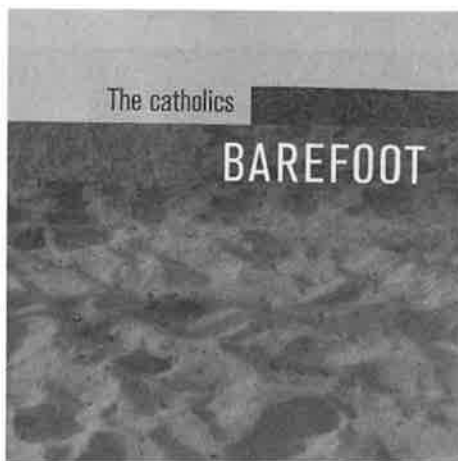
Strangers (Newmarket NEW 3054.2)

Nine tunes by Martin Breeze (vocals) also featuring Doc Sommerville (piano); Nick Haywood and Matt Clohesy (bass) and Jamie Jones (drums). Distributed in Australia by Newmarket Music ph. (03) 9372 2722 or email dexaudio@rucc.net.au.

BRYCE ROHDE DUO FEATURING BRUCE CALE

Always come back here (no label, no number)

Twelve tunes, ten by pianist Rohde. Bruce Cale plays bass on all tracks. Recorded at ABC Studios, Sydney. Produced by Jim McLeod and Cleon Dennis. Bryce Rohde can be contacted at 29 Strawberry Circle, Mill Valley, CA, USA or by emailing benno@sirius.com.



TONY GOULD AND PETER PETRUCCI

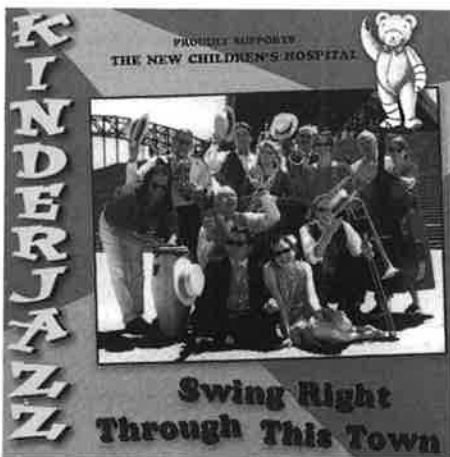
River Story (Move MD 3221)

Ten tunes, standards and originals by Gould (piano) and Petrucci (guitar). Recorded April 8 and 9, 1999 at the Move Studio, Eaglemont Vic. Engineered and mastered by Thomas Grubb. Distributed in Australia by Sonart ph (02) 9948 1811. You can access Peter Petrucci's website at www.peterpetrucci.com. You can also contact Move records by phoning (03) 9497 3105 or by emailing move@move.com.au.

IMMANUEL COLLEGE STAGE BAND

Jazz (no label, no number)

17-piece brass ensemble with vocals and rhythm section directed by Paul Kolomitsev. Guests on this recording include Don Burrows and Kevin Hunt. Twelve tunes recorded at ABC Studios, Adelaide. Engineered by Wayne Baker and Tom Henry. For details contact the college at 32 Morphett Road, Novar Gardens, SA 5040 or check the website at www.immanuel.sa.edu.au.



KINDERJAZZ

Swing Right Through This Town (no label, no number)

Third release from this jazz band for kids, which includes: George Washingmachine, Andrew Heading and Jessica O'Donoghue (vocals); Melinda Atkins, Vanessa Patterson (alto saxes); Jason Morphett (tenor sax); Glenn

Henrich (alto and baritone sax, flute); Anita Thomas (tenor sax and clarinet); Darryl Carthew, Alan Davey, Elizabeth Geyer and Bob Bouffler (trumpets); Anthony Bartlett, Dan Barnett, Andrew Heading and Colin Philpott (trombones); John Charles (piano) Nicole Murray-Prior (bass); Joel Farland (claves); Aykho Akhriff (percussion) and Len Barnard (drums). This recording is of 13 tunes, 12 by David Llewellyn. Recorded July 8, 1999 live at the Hakoah Club, Bondi by Penny Connolly-Coates. For details contact Kristobel Llewellyn on (02) 9742 5717. Email: kidsjazz@zeta.org.au, website: www.kinderjazz.com.

BRIDIE KING

My Blues (Trailblazer TZ002CD)

Featuring Bridie King (piano); Sally King and Clive Soares (vocals); Ray Beadle (vocals and guitar); Rowan Lane (5 string electric bass); Rosscoe Clark (drums). 13 tunes, originals and blues standards recorded at Electric Avenue Studios, Annandale NSW from July 8-10, 1999. Details from Trailblazer Records, 12a Pilley Street, East St Kilda Vic 3183, ph (03) 9510 1435.



PAUL MCNAMARA

DuoLogic (Rufus RF051)

Subtitled "An adventure in duo performance", this release features free improvisation by Sandy Evans (soprano and tenor saxophones); Paul McNamara (piano); Craig Scott (bass); Jim Piesse and Alan Turnbull (drums). Recorded by Colin Wright at Troy Horse Studios, Sydney in January 1999. Distributed in Australia by Universal. For information write to Rufus Records PO Box 116 Paddington NSW 2021 or email rufusrec@one.net.au.

MUS'N'TOUCH

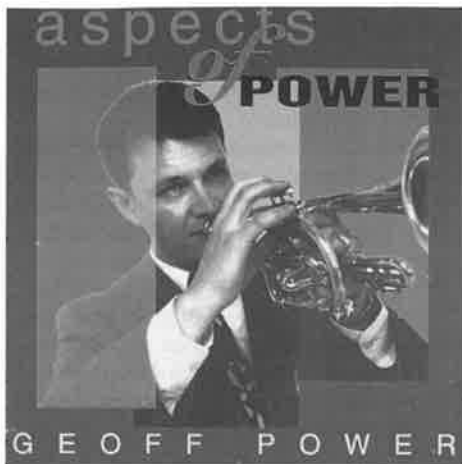
Defending the Groove (MCD 008)

Six original tunes recorded at Griffith University Studios, July 1999. Personnel include Alli Schroder (vocals); Lisa Ryan-McLaughlin (vocals, keyboards); Jose McLaughlin (guitars, keyboards, vocals); Barney Loveland (bass guitar) and Tomas Hanlon (drums). For information call 0419 289 989, email joseph@fan.net.au or check the website: www.bcity.com/jose/mus'n'touch.

EMILE NELSON

First Up (no label, no number)

Featuring Emile Nelson (electric bass, vocals and guitar); Casey Greene (flute); Ashley Sewell (trumpet); James Muller and Dieter Kleiman (guitars); Tim Oram (tenor sax); Stephan Schafer (tenor and soprano saxes); Jess Ciampa, Tony Azzopardi and Sunil De Silva (percussion); Bill Risby and Michael Bartolomei (keyboards); Gordon Rytmeister, Rod James, Glen Wilson, Andrew Gander and Dave Plenty (drums); Jason Roberts (sound effects). Emile can be contacted on his mobile 0412 204 982 or by emailing strum@netspace.net.au.



GEOFF POWER

Aspects of Power (La Brava LB9911)

Trad and mainstream release from multi-instrumentalist Geoff Power (cornet, trombone and tuba). Other band members include Paul Williams (clarinet, tenor saxophone); Ed Wilson (trombone); Tony Burkys (guitar, vocals); Dave Clayton (double bass, vocals) and both Will Dower and Ian Bloxsom (drums). 17 tunes, standards and originals recorded at Shandar Studios, Sydney. Engineered by Paul Baker. Distributed in Australia by La Brava Music (02) 9360 5928 email dseidel@hotmail.com.

THEAK-TET

Yellow Glasses (no label, no number)

Tenor saxophonist David Theak's new quintet includes James Muller (guitar); Matthew McMahon (piano); Phil Stack (bass) and Dave Goodman (drums). This CD contains nine original tunes recorded by Ross A'hern direct to two



track at Sony Music on April 12 and 13, 1999. David Theak can be contacted on ph/fax (02) 9566 4004 or by emailing elslyn@ozemail.com.au.

TONY BARNARD'S ALL HAT JAZZ

Tony Barnard's All Hat Jazz (Wave Records WAVE 35)

Personnel include Tony Barnard (guitar); Alan Davey (trumpet); Dave Ellis (bass); Adam Barnard (drums) and Rod Jeffery (vocals). Guests include Robert Blackman (trumpet and flugelhorn); Bob Barnard (cornet); Tim Brosnan (electric bass) and Len Barnard (drums). Recorded at EMI studios, Sydney in 1990. Engineered by Mark Roberts and Brad Webber. Write to Wave Records Marketing, 207 Amyand Park Road, London TW1 3HN.

VARIOUS ARTISTS

The Sydney Jazz Concerts 1947-1951 (ScreenSound Australia CD/SSA/JZ0015)

Bands represented on this recording include Ralph Mallen and his Orchestra; Ron Falson's Be Boppers; the Port Jackson Jazz Band; the Bela Kanitz Trio; Enso Toppano's Band; the Parisian Swing Club; the Ellerston Jones Septet; Warren Gibson's Metronome Orchestra; Jimmy Somerville's Jazz Rebels; Jack Brokensha's Big Band; Jack Allan's All Stars, and more. 21 tunes taken from wire via acetate discs to digital CD format. Historical notes by Bruce Johnson, tel (02) 9385 2296, or you may email him at B.Johnson@unsw.EDU.AU. Bruce also produced the recording in conjunction with Screensound Australia, tel 1800 677 609 or email them at enquiries@screensound.gov.au. This recording is part of the Linehan Series dedicated to the Australian jazz archivist, historian and photographer Norman Linehan.

New Members of the Jazz Co-ordination Association

The management committee of the Jazz Co-ordination Association of NSW warmly welcomes the following new members who have joined the Association since the publication of the Oct/Nov, 1999 edition of *JazzChord*: Lynne de Jong (Qld); Brian Jones (Vic); Lana Lazareff (NSW); Martin Leslie (Vic); Alison O'Carroll (NSW); Joy E Seib (Qld); Alex Silver (NSW); Mike Sutcliffe (NSW); Moyna Wilson (Vic).



NOTES ON JAZZCHORD CONTRIBUTORS

Miroslav Bukovsky is the leader of the Sydney group Wanderlust, and is also well-known as one of the trumpeters, and one of the musical directors, of Ten Part Invention.

Bishop Neville Chynoweth was Assistant Bishop of Canberra and Goulburn from 1974-1980 and Bishop of Gippsland in 1980-87. He has pursued his lifelong interest in music and now lives in "active retirement" with his wife Joan in Canberra.

John Clare writes for the *Sydney Morning Herald*, the *Australian Financial Review* and *The Australian's Review of Books*, and is the author of the books *Bodgie Dada & the Cult of Cool*, *Low Rent*, and *Why Wangaratta?*

Bill Hoffman is a former registrar at the Canberra School of Music, and has been a *Canberra Times* reviewer, of mainly classical music, for more than 27 years. His review which is published in this edition of *JazzChord* recently appeared in the *Canberra Times*.

John Sharpe is the ACT Representative on the Australian Jazz Archive National Council.



WE'VE MOVED

The Australia Council has moved to new premises in Sydney's Surry Hills.

From Tuesday December 21 1999 its new street address and phone/fax numbers are:

**372 Elizabeth Street
Surry Hills NSW 2010**

Tel (02) 9215 9000 Fax (02) 9215 9111

Post Office Box & Toll-free number will remain the same:

PO Box 788

**Strawberry Hills NSW 2012
Toll-free: 1800 226 912**

The Australia Council is the Federal Government's arts funding and advisory body.

Young Player Profiles

by Sam Millar

SHELLEY TONKIN



Andrea Keller (Vic)

Along with many top young jazz players, Andrea, aged 26, has found her eclectic creative style nurtured in the expanding Melbourne music scene.

Andrea Keller was born and grew up in Sydney. She was classically trained at the piano and received her A-mus-a with distinction in 1988. She commenced studies toward a Bachelor of Creative Arts at Wollongong University in 1992, majoring in composition, but left the course to attend the Victorian College of the Arts, Melbourne. She received her Bachelor of Music Performance from the VCA in 1995, under Sue Johnson and Bob Sedergreen. Andrea is now a tutor at the VCA, a position she has held since 1996. She also tutors at the Centre for Indigenous Education at Melbourne University.

Andrea's current projects are extremely varied, and include straight-ahead jazz performances and also expeditions into contemporary classical repertoire. One of her main projects is the Andrea Keller/Anita Hustas Duo, whose performances consist of "original compositions and real-time interpretations of the notated music of Bartok, Debussy, Shostakovich and Chick Corea". The Andrea Keller/Anita Hustas Duo recently supported the international duo of Mulgrew Miller (USA, piano) and Niels-Henning Orsted Pedersen (Denmark, double bass) at Melba Hall, Melbourne at their performance in August 1999.

Andrea was recently invited to record with Dale Barlow for *Jim McLeod's JazzTrack* as part of Dale's Australia Council funded Fellowship. She was also selected to participate in the final of the 1999 National Jazz Awards, held at the TAC Wangaratta Festival of Jazz & Blues. Andrea is also writing material for a quintet which she hopes to get together in late 1999.

Alistair Dobson (Tas)

Since moving to Hobart in 1996, this tenor saxophonist has become recognised as one of Hobart's most promising young jazz musicians.

He is currently performing in various projects, including a jazz duo and quartet with Randall Muir (piano), and a four-piece acid jazz funk band Flight 10, which has had considerable success performing around Tasmania.

Alistair has also performed in jazz ensembles with Tom Baker, Viktor Zappner and Tom Vincent. In addition to his jazz interests, Alistair recently performed as an improvising character in Marcellino & Bunce's opera, *The Remedy*, and has accompanied various stage shows.

Alistair's original jazz/rock fusion band Blim recently toured Korea to perform at the International Festival of Island Cultures, sponsored by the TDR, and took first place at



the Tasmanian finals of the National Campus Band Competition. Blim has also supported rock band The Tea Party while in Tasmania on their 1999 Australian tour.

Alistair will shortly graduate from the Tasmanian Conservatorium of Music with a Bachelor of Music. His teachers at the conservatorium have included Elliott Dalglish, Barry Cockcroft and Margorie Smith. Alistair has also performed in masterclasses with Sandy Evans, Gai Bryant, the Ed Hughes Quintet and Atmosphere, the ensemble led by the drummer David Jones. Alistair hopes to continue his studies in performance in Sydney.

NATIONAL JAZZ ON INTERNET

The National & NSW Jazz Development Programs are on the web at www.ausjazz.com. Take a look.

James Sandon (WA)

23-year-old tenor saxophonist James Sandon was born into a musical family, both parents multi-instrumentalists and regular performers. His father Joseph specialised in the trumpet and mother Lorraine on the guitar and bass. James's first saxophone lesson was from his father at the age of six and his first gig, at age 13, was performing with his family's cabaret band, led by his father, and including his mother and uncles.

James began working in the band regularly and this experience aided him at age 15 in successfully auditioning for the West Australian Youth Jazz Orchestra (WAYJO), in which he played in for six years. Around this time James was broadening his scope and playing in various other ensembles.

In 1994 he commenced studies at the West Australian Conservatorium of Music and received an Associate Diploma of Performing Arts in Jazz and Contemporary Music, and a Bachelor of Music Jazz Performance.

In 1995 James won the Bob Wyllie Scholarship for graduating students and the WAYJO Scholarship, which provided the opportunity for him to attend the 1996 International Association of Jazz Educators conference in Atlanta, Georgia. In 1996 he received an award for Outstanding Young Talent, from the WA Annual Blues Awards. In 1998 he attended the Australian National Academy of Music's jazz studies program, *Jazz On Emerald Hill*, and performed at Jazz Yatra in India with the Perth Jazz Orchestra.

James has played on four CDs and also completed three live-to-air ABC recordings with The Graeme Lyall Quintet, The Three Tenors (with Jamie Oehlers and Carl Mackey) and the James Sandon Quartet. He has also performed with notables such as Billy Harper, Ernie Watts, Nikki Iles, Dale Barlow and James Morrison.

James hopes to have a CD recorded by the end of 1999 and is also planning to be in the USA in early 2000 to survey the American jazz scene.



Around the Jazz Festivals

The Melbourne Jazz Co-operative (MJC) staged the third **Melbourne Women's Jazz Festival** over eight nights in December. Artists included the Sydney pianist Jann Rutherford and locals such as Belinda Moody's Moody's Brood. Fiona Burnett premiered her new work for Trio and String Quartet, *Soaring At Dawn*. Enquiries to Martin Jackson on tel (03) 9557 2229 or the email address: <mjac@netspace.net.au>.

The 54th **Australian Jazz Convention** will be held on December 26-31, 1999 in Perth. The convention will be running its usual Original Tunes Competition with prize money of \$1,500. Enquiries to tel (08) 9377 7003 fax (08) 9377 3329.

The **Forbes Jazz Festival** will be held from January 5-9, 2000. Information can be obtained by phoning (02) 6851 1450.

The **Sydney Festival** stages Jazz in the Domain on Saturday, January 15, 2000. Artists include Graeme Bell, Bob Barnard and Jim Cullen; Geoff Bull and his Olympia Jazz Band featuring Lee Gunness; The Port Jackson Jazz Band; the Nolan Buddle Quartet, Ten Part Invention, and Brad Child & his Band. Free to the public. Details from the Sydney Festival, contact Lisa Torrance on (02) 8248 6500 or email address: <ltorranee@sydneyfestival.org.au>.

The **Pearl Beach Jazz Festival** will be held at 3pm on January 15, 2000 at the Arboretum, Pearl Beach NSW. Artists include Grace Knight and the Royal Airforce Band. All proceeds to The Pearl Beach Progress Association conservation projects. Tickets \$20, children \$12. Details from Henry Milson (02) 9953 4535.

The **Coolart Jazz Festival** is on from January 15-16, 2000. Artists include The Pippa Wilson Quartet, the Dr Jazz Swingtet, Creole Bells, Hot 'B' Hines, Doug Holberry's High Society, Barry Wratten's Pelican Jazz Band, Don Hirst's Lounge Room Lizards plus many others. Details from Jim Peddie at the Rotary Club of Hastings tel (03) 5989 7517. Tickets range from some free events to \$25. Bookings can be made directly through Greater Peninsula Tourism, PO Box 192, Dromana Vic 3936. Phone (03) 5987 3078, fax (03) 5987 3726.

The **Sydney Festival** will be bringing out the Americans Chick Corea (piano) and Gary Burton (vibes) for two performances at the Opera House Concert Hall, 8pm, January 19 and 20, 2000. Tickets from Festival Ticketek (02) 9266 4020. Details from Sydney Opera House (02) 9250 7777. The Sydney Festival website is at www.sydneyfestival.org.au.

The **Melbourne International Jazz Festival** will run from January 21-30, 2000. Ring the festival hotline on 1300 655 465. The 2000 program will feature from the USA, Chick Corea and Gary Burton, and Ricky Ford; from Canada, Diana Krall; from Cuba, Nuevos maestros cubanos; from Holland, Yuri Honing Trio. Other artists include David Jones Trio, Elliott Dalglish Quintet, Australian Art Orchestra, The Pelican New Orleans Brass Band, Ashley Gaudion's Hot Tub, Winkelman-Murphy-Collings, James Muller Quartet, Hop Jump Big Band, Judy Jacques, David Gardner Quartet, The Louisiana

Shakers, Renee Geyer with the Barney McAll Sextet; Space Is The Place: A Tribute To Sun Ra featuring Tim O'Dwyer, Adam Simmons and Justin Holland, Margaret Roadknight, James Sherlock Trio, Franklyn & Eric Ajaye, Browne-Haywood-Stevens, Yvette Johansson & Joe Ruberto, The Blue Note Sound with Sam Keever; Tim Neal, Paul Williamson, James Sherlock etc; Matt McMahon Trio, Theaktet, Margaret Morrison & Tom Hansson, (Holland), The Hoodangers, Keith Hounslow Trio, Jamie Oehlers Quintet, Nina Ferro & Michael Harding, Bob Barnard & Jim Cullum (USA), Danny Moss (UK), Kadoonka, Nichaud & Mark Fitzgibbon, Tim Wilson Trio, Victorian Youth Jazz Orchestra, The Jazz Cats, Peter Petrucci Trio, Ted Vining Trio, Cam McAlister Quintet, Fireworks Jazz Band, Society Syncopators, Creole Bells, Pelican Jazz Band, Stephen Magnusson Trio, Moody's Brood, Vince Jones, Ian Chaplin Quartet. The festival will also feature a Jazz Mass at St Paul's Cathedral. Enquiries to Adrian Jackson on his mobile: 0417 585 508 or send emails to <Adrian.Jackson@vic.mondial.net.au>.

The **Australian Jazz Festival** will be held in Canberra on February, 4-6, 2000. Featured artists include the US harmonica player William Galison, Don Burrows, Julie Anthony, Blaine Whittaker, Kevin Hunt, Bob Barnard, Tom Baker, Café Society Orchestra, Janet Seidel, Lily Dior, George Washingmachine, Dale Barlow and many others. Tickets are through Ticketek and other details from Catherine Gardner (02) 6295 9409, fax (02) 6295 6752, or email her at marketys@ys.com.au.

The **City of Clarence Jazz Festival** will be held from February 15-20, 2000. It will include live performances and workshops. Details from Robin Pulford at City of Clarence Council, Bellerive, Tasmania. Phone: (03) 6245 8600 or send an email to <rpulford@ccc.tas.gov.au>.

The 13th **Grampians Jazz Festival** takes place at Halls Gap from February 12-14, 2000. Events include a street parade, jam sessions, workshops and a church service. Details from Peter Milburn ph (03) 5572 2116 or (03) 5572 3443.

The 7th **Inverloch Jazz Festival** will be held from March 10-13, 2000. Events include a street parade, open jam sessions, picnic in the park and a jazz church service. Tickets from \$5 to \$35 and free to under 16s and musicians

taking part. Details from George Warren phone/fax (03) 5674 8085 or email <georgew@tpgi.com.au>.

The **Apollo Bay Music Festival** takes place from March 24-26, 2000. Programming is currently being finalised, with an estimated 250 artists of all styles expected. Information from Rob Wilmot (03) 5237 0216 or Lee James (03) 5327 6162. Email <bayfest@vicnet.net.au>.

The next **Newport Jazz Festival** will be held in Sydney on March 31-April 3, 2000.

Vintage Jazz at Wyndham Estate is on Sunday, April 16, 2000. Artists appearing include the Ian Cooper-Ian Date Quartet with Carol Ralph, Fish Fry and John Morrison's Swing City. Details from Judith or Bob Truscott on (02) 4982 1264 or Maggie Dunne (02) 4952 6899.

INTERSTATE PHOTOGRAPHS BADLY NEEDED

JazzChord is always interested to publish more photographs of musicians who live outside of NSW. Those interested are urged to send good B & W shots for possible publication, identifying clearly on the back of each photo who is on the front. Also write the photographer's name on the back. Please send them to *JazzChord*, Pier 5, Hickson Rd, Millers Point NSW 2000.

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CONCERT REVIEW

Canberra School of Music Big Band, Canberra Southern Cross Club, Phillip,
October 28, 1999.

The central feature of the program for this concert was the premiere performance of *The Canberra Suite* by the notable Australian jazz composer, arranger and performer, Julian Lee, a work which had been commissioned for the band by its patrons, Bronwyn and Michael Foster.

In three contrasting movements effectively scored for the big-band combination, this work casts a nostalgic look back at the swing era while exhibiting touches of the sharper expressive edge of contemporary jazz.

The first movement has an initial blues feeling; this contrasted to a more up-beat central section with solos for piano and tenor sax before reprising the opening mood. The slower and more lyrical second movement is essentially a ballad, sentimental with a slow, lazy swing and featuring a trumpet solo shaped with fine tone by Paul Wheeler.

The final movement is bright and rhythmic, with solo spots popping up to enliven the texture, bringing the suite to a suitably rousing conclusion. This is a well constructed and attractive piece of writing for big band and it received an assured yet nicely relaxed performance under the direction of Tim Long. It should prove a welcome addition to the band's repertoire.

In addition to premiering this new work, the CSM Big Band also provided crisply rhythmic and full-bodied performances of a bracket of numbers which included Woody Herman's *John Brown's Other Body* and the South American flavoured *Santo Sencillo*.

As someone who grew up in the swing era and played in and directed a big band of that period, I found a special joy in listening to these fine young jazz musicians. There is still nothing quite like the sound of swinging saxes and bouncing brass.

The first half of the program was provided by the ARIA award-winning jazz group Wanderlust, making its first appearance in Canberra and led by the trumpet and flugelhorn player Miroslav Bukovsky, who is now teaching trumpet in the Canberra School of Music's jazz department. They brought a modern sound and tight ensemble playing to a clutch

of pieces, including *Year of the Pig*, *Delicate Essence*, and a number composed by pianist Alister Spencer which had interesting overtones of contemporary classical minimalist music.

Bill Hoffman

[Editor's Note: Thanks to Michael Foster, who arranged for this review to be sent to JazzChord. Julian Lee was unable to attend the performance, but Michael read him the review, and Julian was pleased with it. In a preview in The Canberra Times Julian was quoted as saying the commission was a rare opportunity: "I don't get too many opportunities to write such things nowadays," Julian said. "It was a bit of a challenge and kept me quiet for a bit". The band director Tim Long said the suite contained a lot of melodic writing, as usual with Julian, who always writes great melodies.

Michael Foster says that the band is essentially a class for students from the Canberra School of Music and "they try to play all styles from [Glenn] Miller to really modern, to give the kids a nice wide range of musical genres". Since the degree or graduate diploma course lasts three years the band is rebuilt each year.

The Head of Jazz Studies, Mike Price, said that the concert was in support of the Manuka Jazz Foundation [named for the school's suburban campus], begun by himself and Michael Foster to promote the jazz department's students, faculty and alumni. He hoped the suite would be the first of many pieces written specifically for the jazz studies course by Australian composers.

Michael Foster and his wife Bronwyn have supported the course since its inception through permanent loans of substantial numbers of LP and CD albums and books, an annual scholarship to a talented, dedicated and deserving student, and many one-off grants. Michael says their support recognises the dedication shown by the students, often in the face of difficulties. Michael says: "It also acknowledges the tremendous, almost immeasurable, enjoyment we have gained from following and hearing the musical development of the students throughout the past 15 years."



The Canberra School of Music Big Band: performed *The Canberra Suite* by Julian Lee, a work commissioned for the band by its patrons, Bronwyn and Michael Foster...

Competitions & Awards

* The **Bob Wyllie Jazz Scholarship** is the most prestigious prize offered in the jazz course at the Western Australian Academy of Performing Arts. Worth \$3000, it has just been won by the jazz and classical saxophonist Graeme Blevins, 21. Although Graeme has been studying classical music with distinction, he now feels that finally jazz is his thing. "Jazz has sort of come out over the last year as being my prime focus," he says. "I'm looking forward to a future in improvised music, wherever that might take me. It will be an honour to have my name on the same plaque as [former winners] James Sandon, Tom O'Halloran, Ben Vanderwal and Gavin Kerr." Graeme's contact numbers are (08) 9271 4886, or 0412 858 748.

* Entries close on March 7, 2000, for the **2000 Performing Arts Challenge** in Sydney. The syllabus for the competition is available from mid-January. Those wishing to receive the syllabus need to send \$4.50 for inclusion and a copy will be posted when printed. This competition is open to various ensembles and solo acts including jazz soloists, ensembles and orchestras. Dates have been tentatively set for the following events: July 16-30, Piano (solos); July 16-August 12, Strings (violin, viola, cello & double bass); Woodwind (clarinet, saxophone, flute, oboe & bassoon); Brass; Guitar; Contemporary solos or duos. July 29 to August 12, Rock & Jazz Groups, Orchestras, Bands & Ensembles (Jazz - Open, Secondary & Primary Schools & Rock Bands). Enquiries to Pirooz Desai-Keane, at the City of Sydney Cultural Council, tel (02) 9261 8366, email <mail@culturalcouncil.org.au>.

Tours & Movement

* In January **The Necks** embark on their first tour of areas outside Sydney, Melbourne, and Brisbane. They are the Sydney musicians Chris Abrahams (piano) and Lloyd Swanton (bass) plus Berlin-based Tony Buck (drums). Their itinerary is Sunday Jan 2, Customs House, Circular Quay, Sydney; Friday Jan 7, Cattlemans Motel, Armidale; Monday Jan 10, Concert Hall in the Old Museum Building, Brisbane (Cnr Gregory Tce and Bowen Bridge Rd); Tuesday Jan 11, Great Northern Hotel, Byron Bay; Thursday Jan 13, Metro, George St Sydney; Sunday Jan 16, Illawarra Performing Arts Centre, Wollongong; Monday Jan 17, Canberra Southern Cross Club; Tuesday Jan 18, Corner Hotel, Richmond, Melbourne; Thursday Jan 20, Governor Hindmarsh Hotel, Adelaide; Sunday Jan 23 & Tuesday Jan 25, The Continental, Melbourne. All media enquiries for The Necks to Bettina Stone phone 0413 805 905. The Necks' website is at www.thenecks.com.

* The versatile Dutch ensemble the **Yuri Honing Trio** features Honing (tenor sax), drummer Joost Lybaaft and bassist Tony Overwater. They are doing two performances in Sydney in early 2000 as part of an international tour. Their per-

formances include Friday January 28, Side On Cafe, Annandale; and Monday January 31, The Basement, Circular Quay. The group's repertoire includes contemporary renderings of works by The Police, Abba, Björk, Green Day and also original works influenced by contemporary classical and Middle Eastern musics. Enquiries to Jane March, tel (02) 9938 2180 or email <march@ozemail.com.au>.

A Jazz Sermon

by Bishop Neville Chynoweth

[Editor's Note: On Sunday October 31, 1999, as part of the Wangaratta Festival of Jazz & Blues, a Jazz Mass was held at Trinity Cathedral, Wangaratta. This is an edited version of the sermon given by Bishop Neville Chynoweth.]

I am most grateful for the invitation to speak at your wonderful festival. At the outset I must give you some knowledge of my background in music. Having been born in 1922, I grew up with foxtrots and other exciting sounds. I was by no means a musical prodigy but I showed more than an ordinary interest in music. There was never a time in my memory when I could not pick out melodies on the piano next door. It was not long before harmony became a passion with the magic of modulation. When I was about nine a school band began at lovely beachside Manly and something urged me to go forward when it was announced at the school assembly. By the time I got to the front there was only one instrument left, a battered old Besson tenor trombone.

Then began a love affair with that instrument which has remained throughout my life. I can't go past a musical instrument store without being drawn to the brass department. My first job at 14 was with a publishing firm. Then came the war and I was off to the Middle East in 1941. This was followed by service in the Pacific. Although I was in an infantry unit I gathered some musical people around me, whenever we could get together. Later I was drafted into Colonel Jim Davidson's Entertainment Unit, eventually as the musical director of the show. This demanded occasional forays into orchestration which by the end of the war seemed to indicate where my future lay. However God took a hand in things and I found myself studying theology and as a sideline reading music at Sydney University in an Arts degree. I began to learn harmony and counter-point properly and revelled in that wonderful experience. A Masters' degree in music followed.

Music has played quite a large part in my life since. I don't play trombone anymore but do enjoy playing the piano. There is never enough time to do all I long to do. I can only hope that the life beyond this provides opportunities for fulfilment which we catch glimpses of in this.

But now to jazz. In my childhood and youth "serious" musicians were inclined to be dismissive or patronising to the world of jazz. I remember reading a critique of a programme of Gershwin and the *Rhapsody* described as "making a meal of marshmallow". The famous conductor Sir Malcolm Sargent said it was good to dance to. Of course Ravel and Stravinsky were using jazz forms but they were being cute, ex-

perimental, perhaps or even naughty... something like Cab Calloway jazzing up *The Stars and Stripes*. We are now, thank God, in a very different world where in composition and in performance musicians cross-dress unselfconsciously. It's all part of God's wonderful world of sound.

Not long before he died of leukemia in 1950, Dino Lipatti recorded some marvellous Chopin. He relaxed between takes improvising in jazz. It would be so good to have that in our libraries. Nadia Boulanger was glad to have jazz musicians in her classes, and the cross-fertilizing of ideas by people like Darius Milhaud and Dave Brubeck. Andre Previn and Chick Corea are helpful examples. I am sure if I was more up to date than I am, I would be able to provide more contemporary examples that would show not only the value of jazz in its many guises as an art form, but also its influence on other styles of music. This will continue. I want to live to enjoy it.

Now I want to say something about lyrics. Being a student of theology and philosophy is a dreadful nuisance when reading or singing words. I just have to look at them, listen to them, try to understand what they are saying. If I have a raging complaint about much pop music it is, that with all the volume, I can't understand the words! Sometimes, even the title of the song totally eludes me. Does it matter? Of course it matters. Words are as precious as the music, sometimes more so. As far as songs are concerned I'm pretty much locked into what we call "the standards".

Rodgers and Hart and Hammerstein, Jerome Kern, Gershwin and Cole Porter. One memorable song with a theological base to it, is Kern's *Pick Yourself Up*. Really it's Dorothy Field's words. "Nothing's impossible I have found, for when my chin is on the ground, I pick myself up, dust myself off, and start all over again." It's a very helpful gloss on the Gospel imperative of a new beginning. I have often used this in my pastoral ministry, as I have to encourage myself. On the negative, I find it almost unbearable to listen to Sinatra's *My Way*. It seems to be the very antithesis of the Gospel. A more profound and thoughtful song is Stephen Sondheim's *Anyone Can Whistle* from the Broadway show of the same name. The theme is very much like St Paul's dilemma at the end of Romans 7: "When I want to do good, evil lies close at hand. For I delight in the law of God in my inmost self, but I see in my members another law, at war

with the law of my mind, making me captive to the law of sin that dwells in my members. Wretched man that I am! Who will rescue me from the body of this death." Freedom to do and to be what we really want and need to be seems to be an illusion. It is every druggie's and alcoholic's dilemma... and lots of others besides. In all this one finds oneself doing quite difficult things and failing in simple things. I'm sure you have all summoned up the blood to do some quite heroic things and then failed to do some simple things which was asked of us.

In fact, St Paul gives an impressive list of dramatic things which we might imagine would qualify us for sainthood. Speaking with tongues of men and of angels, prophesying, removing mountains, giving away all we possess, giving our body to be burned." Easy? Well, not quite, but sometimes easier than doing some simple loving act that involves swallowed pride and self-forgetfulness. Well, it's about time you heard the words of the song.

*Anyone can whistle, that's what they say, easy
Anyone can whistle, any old day, easy
It's all so simple, relax, let go, let fly!
So someone tell me, why can't I?
I can dance tango, I can read Greek, easy!
I can slay a dragon any old week, easy.
What's hard is simple. What's natural comes hard.
Maybe you could show me how to let go,
Lower my guard, learn to be free,
Maybe if you whistle, whistle for me.*

s i m a

sydney improvised music association inc



The objective of SIMA is to facilitate the performance and recording of contemporary jazz and improvised music.

Since 1985 SIMA has presented or supported over 1000 performances by Australia's finest contemporary jazz and improvised music groups including :- Artisan's Workshop, AlmaSphere, australYSIS, Australian Art Orchestra, Ian Chaplin, Chelate Compound, Clarion Fracture Zone, Dale Barlow, Eddie Bronson, Serge Ermoll, Bobby Gebert, Sam Keevers, Machine for Making Sense, Bamey McAll, Bernie McGann, Morgana, Musikki Oy, Mike Nock, Andrew Robson, Jon Rose, Mark Simmonds, Adam Simmons, Thal, The Necks, Ten Part Invention,

Distinguished international artists we've presented include Pheeroan akLaff, Geri Allen, Ray Anderson, Betty Carter, James Carter, Andrew Cyrille, Fred Frith, Roy Haynes, Mark Helias, Andrew Hill, Steve Lacy, Oliver Lake, Kirk Lightsey, Butch Morris, Bobby Previte, Don Pullen, Dewey Redman, Sam Rivers, Horace Tapscott (USA), Andy Sheppard, Stan Tracey, Don Weller (UK), Peter Brotzman, Jungle Pilots, Peter Kowald (Germany).

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For further information and membership details contact SIMA, PO Box 96 Glebe, NSW 2037 tel/fx 02 9938 2180 or email march@ozemail.com.au

sydney improvised music association
www.sima.citysearch.com.au

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Contributions and letters to the editor are welcome, and should be sent to *JazzChord*, Pier 5, Hickson Road, Millers Point NSW 2000.

Tel (02) 9241 1349 Fax (02) 9241 3083.

Email: emyers@ausjazz.com Website: <http://www.ausjazz.com>

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Eric Myers

National/NSW Jazz Development Officer

Pier 5

Hickson Road

Millers Point NSW 2000

Tel (02) 9241 1349 Fax (02) 9241 3083

Email: emyers@ausjazz.com Website: <http://www.ausjazz.com>

Members of the management committee of the Jazz Co-ordination Association of NSW: Bruce Johnson (President), Peter Rechniewski (Vice-President), Peter Nelson (Treasurer), Tim Dunn (Secretary), Judy Bailey, Gai Bryant, Kevin Casey, John Davis, Matt McMahon, John Morrison, Eric Myers and John Poché.

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Lynette Irwin

Qld Jazz Co-ordinator

137 Gray Road

Hill End Qld 4101

Tel & Fax (07) 3844 3931 Email: lynirwin@mail.mpx.com.au

Members of the management committee of the Jazz Co-ordination Association of Qld: Andrew Shaw (President), Katrina Alberts (Vice President), Suzie Walker (Treasurer), Lynette Irwin (Secretary), Laura Kahle, Rohan Somasekaran, Roy Theoharris, Toby Wren, Neville Meyers and Jeff Usher.

Martin Jackson

Vic Jazz Development Officer

16 Geel Street

Bentleigh Vic 3204

Tel (03) 9557 2229 Fax (03) 9557 6331 Email: mjac@netspace.net.au

Website: www.jazzvic.org

Members of the VJDO management committee: Allan Browne (chair), Fiona Burnett (assoc of Melb Improvising Musicians), Ria Charles (Mo' Music Agency), Mark Fitzgibbon (musician, ex-venue proprietor), Henk van Leeuwen (Australia Northern Europe Liaisons), and Michael Tortoni (musician, venue proprietor).

Rachel Mozayani

WA Jazz Co-ordinator

22A Feilman Drive

Leda WA 6170

Tel & Fax (08) 9439 1504 Mobile 0417 920 047 Jazzline (08) 9357

2807 Email: jcawa@starwon.com.au Website: http://www.starwon.com.au/~jcawa/interstate_jca.htm

Members of the management committee of the Jazz Co-ordination Association of WA: Professor Peter Kenyon (chair), Elizabeth Hammer (vice chair), Murray Wilkins, Roz Pearson, Lee Buddle, Jamie Oehlers, Michael Pignéguy, Piers Dawes (representing artists and musicians), Gary Ridge (Sun Music Aus), Reece Creighton (jazz entrepreneur, Jam'n Music Network), Gayle Cargill (WAYJO), Joe Brown (Perth Jazz Society), Merv Morgan (Jazz Club of WA), Norma Penning and Lew Smith (Jazz Fremantle), Max Bulsara (jazz consumer).

Margaret Reines

SA Jazz Co-ordinator

Faculty of Performing Arts

University of Adelaide

Adelaide SA 5005

Tel (08) 8303 4339 (office) or (08) 8358 1047(home)

Fax (08) 8303 4349 Jazzline (08) 8303 3755

Members of the SA Jazz Co-ordinator's advisory committee: Sylvan (Schmoe) Elhay (chair), Bruce Hancock, Steve Eads, Amanda Grigg, John Wilson, Rob Davies, Darcy Wright and Mike Bevan.

Geoff Woods

Tas Jazz Co-ordinator

4 E Barrack St

Deloraine Tas 7304

Tel/Fax (03) 6362 2830 Mobile 0418 144 561

Email: gwoods@zeus.tassie.net.au Website: www.tased.edu.au/tasonline/tasjazz

Members of the board of Jazz Foundation of Tasmania: Viktor Zappner (Jazz Action Society Nth West Tasmania), Veronica Lyons (Launceston Jazz Club), Christine Bailey (Jazz Action Society of Tasmania), Bruce Haley (Suncoast Jazz Club), Steve Loring (youth co-ordinator, Jazz Action Society Nth West Tasmania), Steve Hill (youth co-ordinator, Launceston Jazz Club), Karen Goff (youth co-ordinator, Jazz Action Society of Tasmania), and Don Ives (youth co-ordinator, Suncoast Jazz Club).

MEMBERSHIP OF JAZZ CO-ORDINATION ASSOCIATION OF NSW INC

As an incorporated association, with membership open to the public, the Jazz Co-ordination Association of NSW welcomes members who are able to support the Association's objectives. Members receive:

- * A free copy of the bi-monthly newsletter *JazzChord* as soon as it is published.
- * A discount of up to 40% off publications marketed by the Jazz Co-ordination Association.

On occasions, new members are offered a free CD (see insert with this edition).

Organisations are invited to affiliate for \$60 per annum. Individuals may join for \$30 per annum. Students and pensioners \$20 per annum. Enquiries to Jazz Co-ordination Assoc of NSW, Pier 5, Hickson Road, Millers Point NSW 2000. Tel (02) 9241 1349 Fax (02) 9241 3083 Email: emyers@ausjazz.com Website: <http://www.ausjazz.com>